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MEISTER.

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Alte Meister des Klavierspiels

für den praktischen Gebrauch

bearbeitet von

WALTER NIEMANN.

Eigentum des Verlegers.

LEIPZIG
C. F. PETERS.

F. Baumgarten, del

Druck v. C. G. Röder, G. m. b. H., Leipzig

9106.

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Vorwort.

Gleich der in demselben Verlage erschienenen Sammlung „Alte Meister des Orgelspiels" (Karl Straube) will die unsre nicht der papiernen Historie, sondern dem frischen Leben dienen. Auf musikwissenschaftlichem Boden stehend, soweit es die Textinterpretation der gewählten Stücke gilt, verzichtet sie von vornherein in ihrer Auswahl auf alle musikwissenschaftlichen „Ehrenpflichten". Auf Ausgrabungen von Stücken, die mit Recht ihren Schlaf durch die Jahrhunderte weiterschlummern mögen, kam es ihr nicht an; wohl aber war es möglich, neben den schönsten, gewissermaßen zu den „Pflichtstücken" der älteren Klaviermusik gehörenden Kompositionen, die in unsrer Sammlung nicht fehlen durften, eine ganze Reihe im Neudruck wenig oder gar nicht bekannter Proben zu bieten, die dem Urteil über manche kleinere Meister, wie über die eigentlich nur als bedeutende Theoretiker anerkannten Marpurg oder Kirnberger, hinsichtlich ihrer schöpferischen Leistungsfähigkeit denn doch eine andre Richtung geben dürften. Die Sammlung will als kleiner Beitrag zur praktischen Erfassung der musikalischen Renaissancebewegung gelten. Hoffentlich wird es ihr gelingen, die Kunde von den Schönheiten des Besten aus der älteren Klaviermusik in recht weite Kreise zu tragen.

Hinsichtlich der Ausführung der Stücke sei noch bemerkt, daß die dynamischen Bezeichnungen, namentlich die in der alten Musik als „Echos" bekannten poetisch reizvollen Wiederholungen ganzer Perioden oder Phrasenglieder wohl zu beachten sind. Eingeklammerte, auf unsren modernen Instrumenten oft geradezu unangenehm klingende Verzierungen, die wirklich lediglich der Klangarmut damaliger Instrumente halber gesetzt wurden, mögen weggelassen werden.

Preface.

Similar to the collection entitled "Old Masters of the Organ", compiled by Karl Straube and published by the same firm, our present collection purposes to serve, not dead matter committed to paper, but fresh, budding life. Though the interpretation of the text belonging to the pieces chosen is based upon musical science, we were in no way guided by the latter, nor by so-called "pious duties," in our selection of the pieces. Our object was not to excavate pieces that have slept through centuries past and may continue to slumber on through ages to come without serious loss to the art; opportunity was afforded us of publishing, not only the most beautiful specimens of early piano-composition, so perfect and characteristic as to render it our duty to reproduce them, but also a whole series of hitherto little or altogether unknown works calculated to enhance not a little the reputation of many a modest Master, more particularly of such men as Marpurg and Kirnberger, known as excellent theorists, but scarcely as composers. And we profited by the opportunity!

This collection claims to be nothing more than a modest contribution towards the means of mentally grasping and practically understanding the music written before Bach's time, its origin and aim. May it succeed in making known the gems of early piano-music!

As regards the execution of the pieces, we may add that the dynamic signs must be carefully observed, more especially those known in early compositions by the name of "Echoes", charming poetic repeats of whole periods or parts of phrases.

Such embellishments as were really only added to disguise or possibly enrich the very limited tonal resources of the instruments built in those early days, have been placed in brackets, and may be omitted, as their effect when played upon our modern instruments is often positively unpleasant to the ear.

Introduction.

Comme la collection des Anciens maîtres de l'Orgue (Karl Straube) précédemment publiée dans la même edition, le présent recueil n'est pas destiné à servir la sèche érudition historique, mais bien la pratique musicale, c'est-à-dire la *vie* musicale elle-même. Tout en s'inspirant de la plus grande rigueur scientifique pour tout ce qui concerne l'interprétation des textes originaux, on y a renoncé par principe à toutes les „pieuses obligations" que la science musicale impose traditionnellement dans la composition des recueils de ce genre. Tout en évitant ces vaines exhumations d'œuvres qu'il serait préférable de laisser dans un oubli justifié, il a cependant été possible de grouper ici, à côté des spécimens les plus remarquables de l'art ancien, qui figurent de droit dans notre collection, toute une série de pièces peu ou point du tout connues, et dont la publication sera de nature à modifier les appréciations courantes concernant maints petits maîtres d'autrefois, comme Marpurg et Kirnberger, qui ne sont généralement connus que comme théoriciens. Notre recueil peut donc être considéré comme une modeste participation, dans le sens *pratique*, au vaste mouvement de la Renaissance musicale. Puisse-t-il contribuer à faire apprécier, dans un cercle de plus en plus étendu, les pages les plus marquantes de l'ancienne littérature du piano.

En ce qui concerne l'exécution, remarquons encore que les diverses indications concernant les nuances dynamiques, — notamment celles connues dans l'ancienne musique sous le nom d'„échos" les reprises, si pleines de charme poétique, de périodes entières ou de simples membres de phrases, doivent être observées avec le plus grand soin. Par contre, il sera préférable de ne pas tenir compte de certains ornements intentionnellement mis entre parenthèses et qui, usités naguère pour suppléer à l'insuffisance sonore et expressive des instruments du temps, produisent fréquemment, sur nos instruments d'aujourd'hui, un effet plutôt défavorable.

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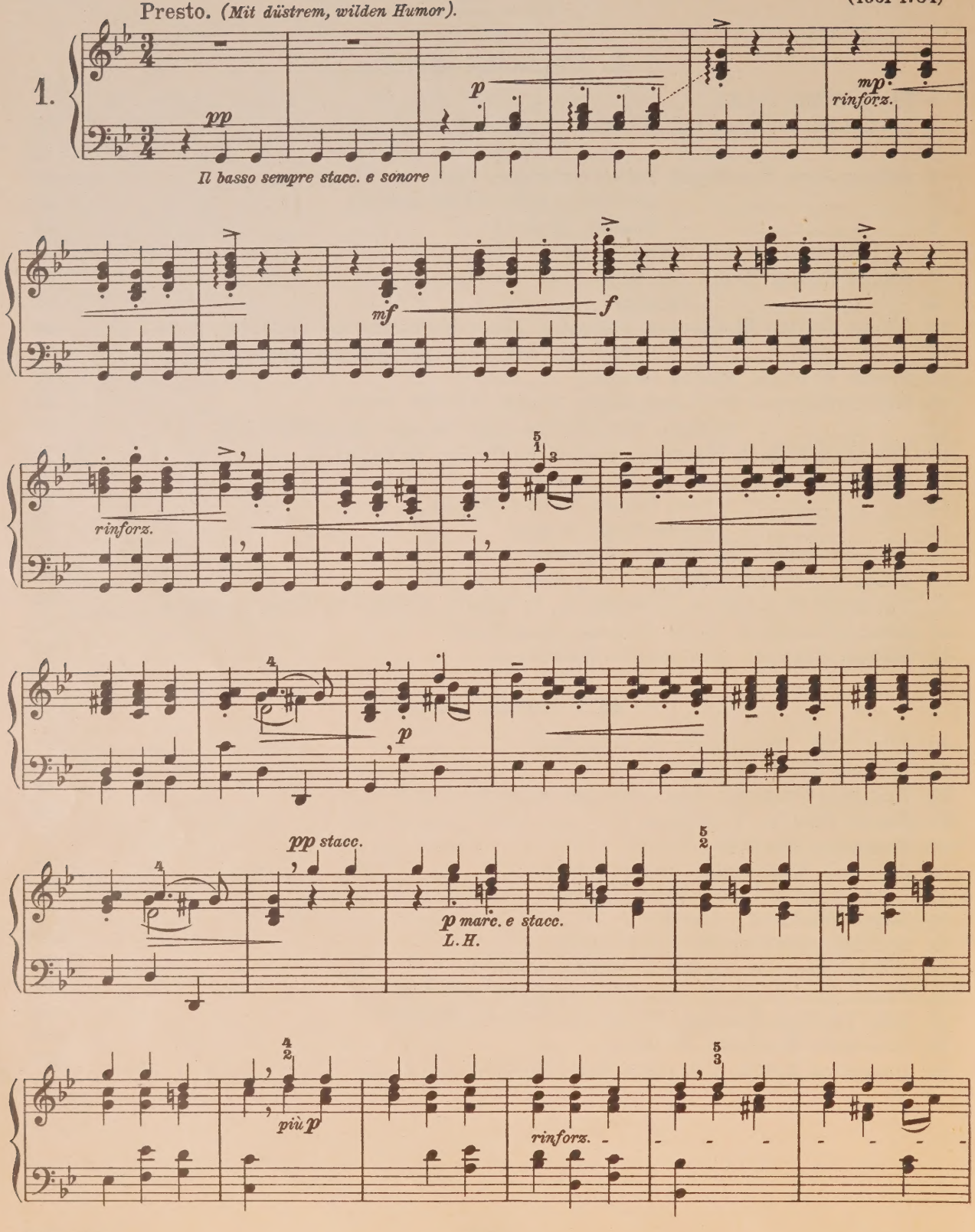
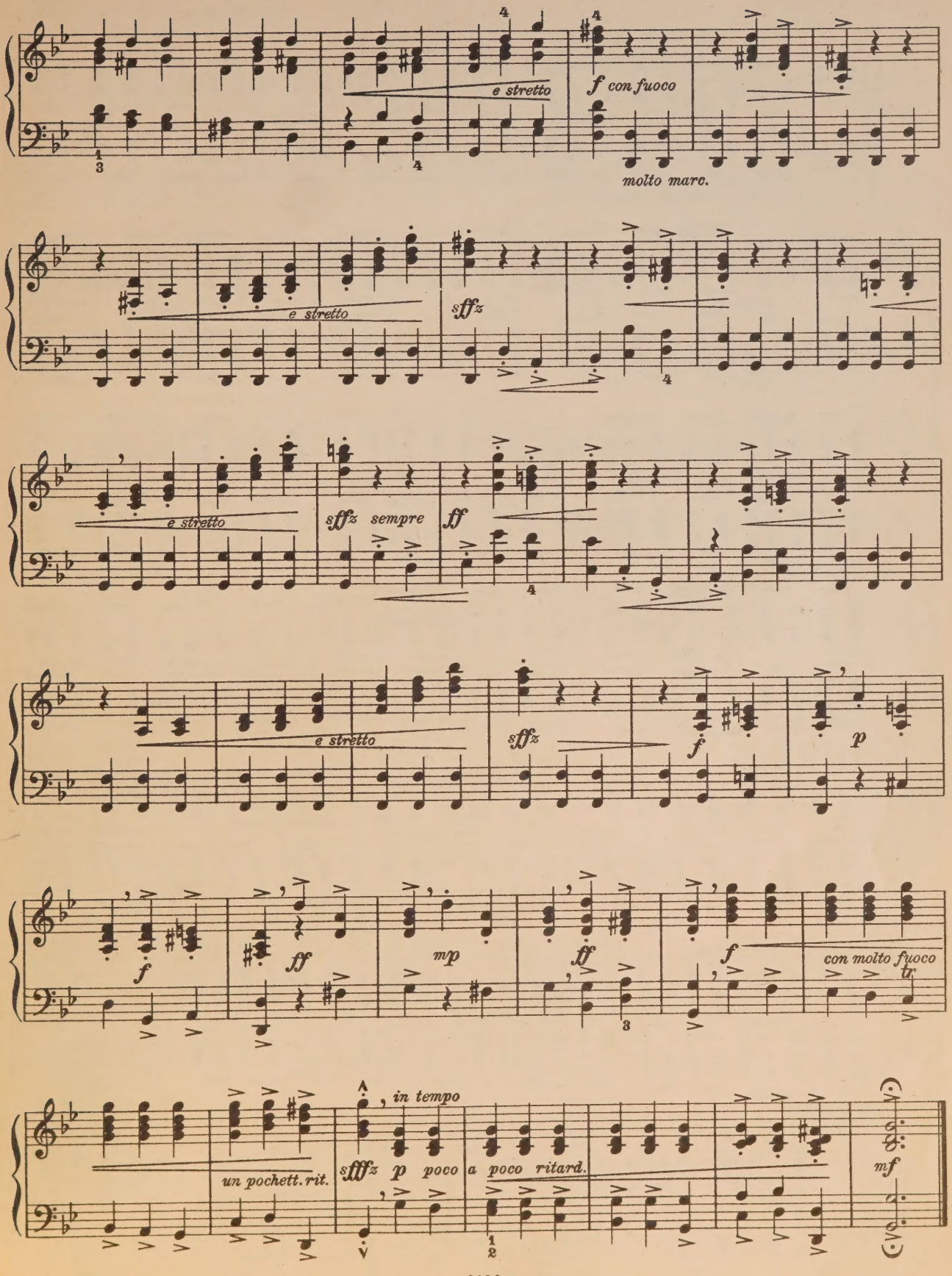
Presto.

Georg Böhm.
(1661-1734)



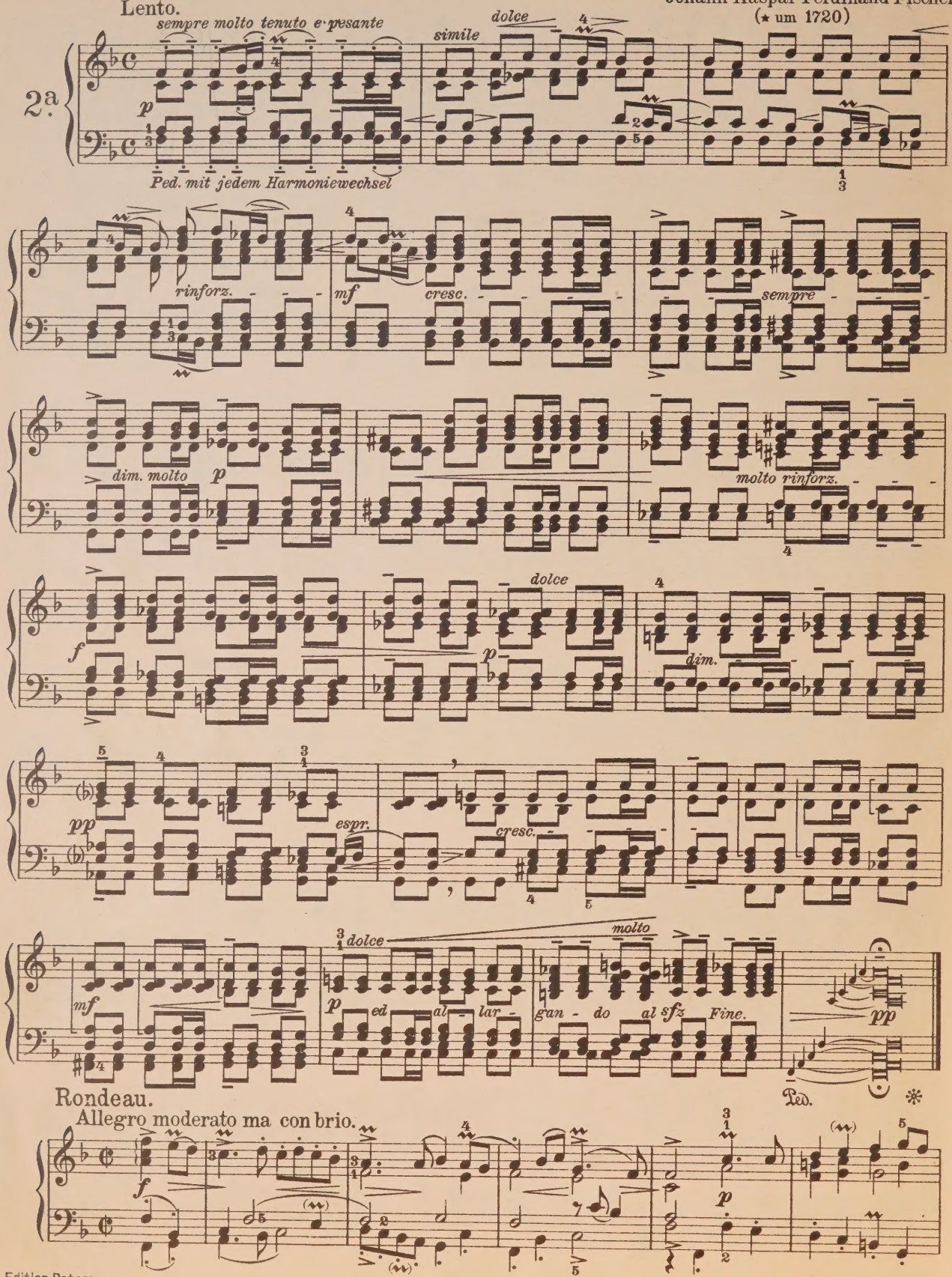

e stretto
f con fuoco
molto marc.
e stretto
sffz
e stretto
sffz sempre
ff
e stretto
sffz
f
p
f
ff
mp
ff
f
con molto fuoco
tr
un pochett. rit.
in tempo
sffz p poco a poco ritard.
mf

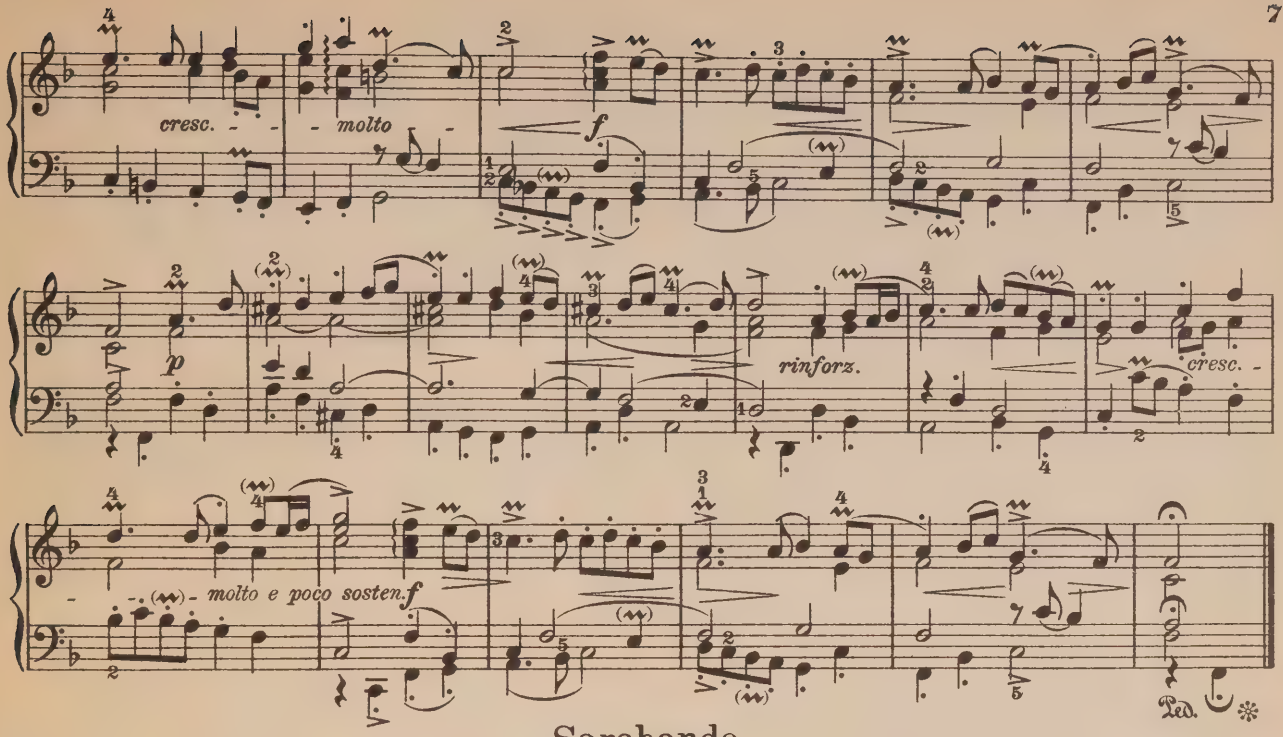
Präludium und Rondeau aus der II. Suite.

Präludium.

Lento.

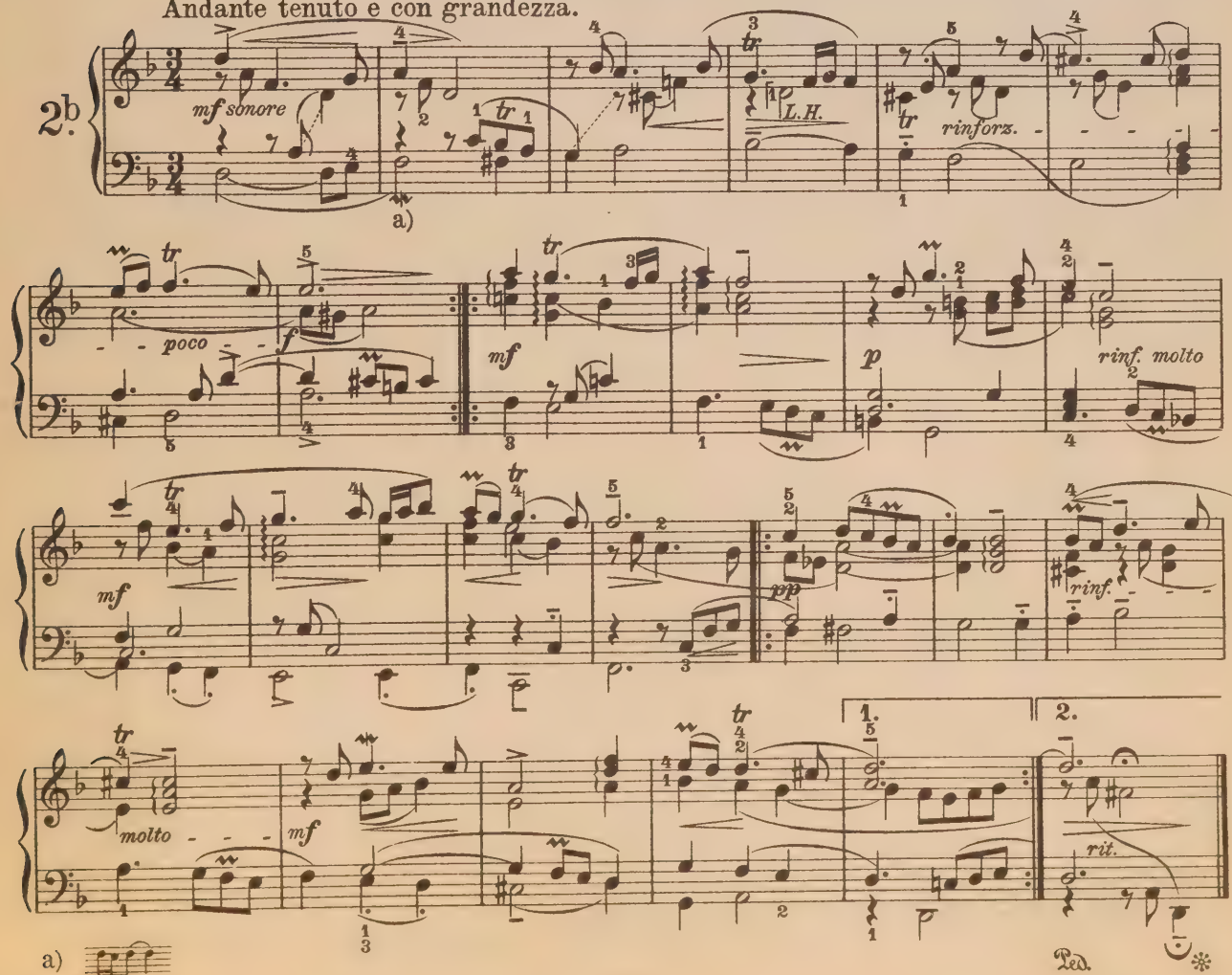
Johann Kaspar Ferdinand Fischer.
(* um 1720)





Sarabande.

Andante tenuto e con grandezza.



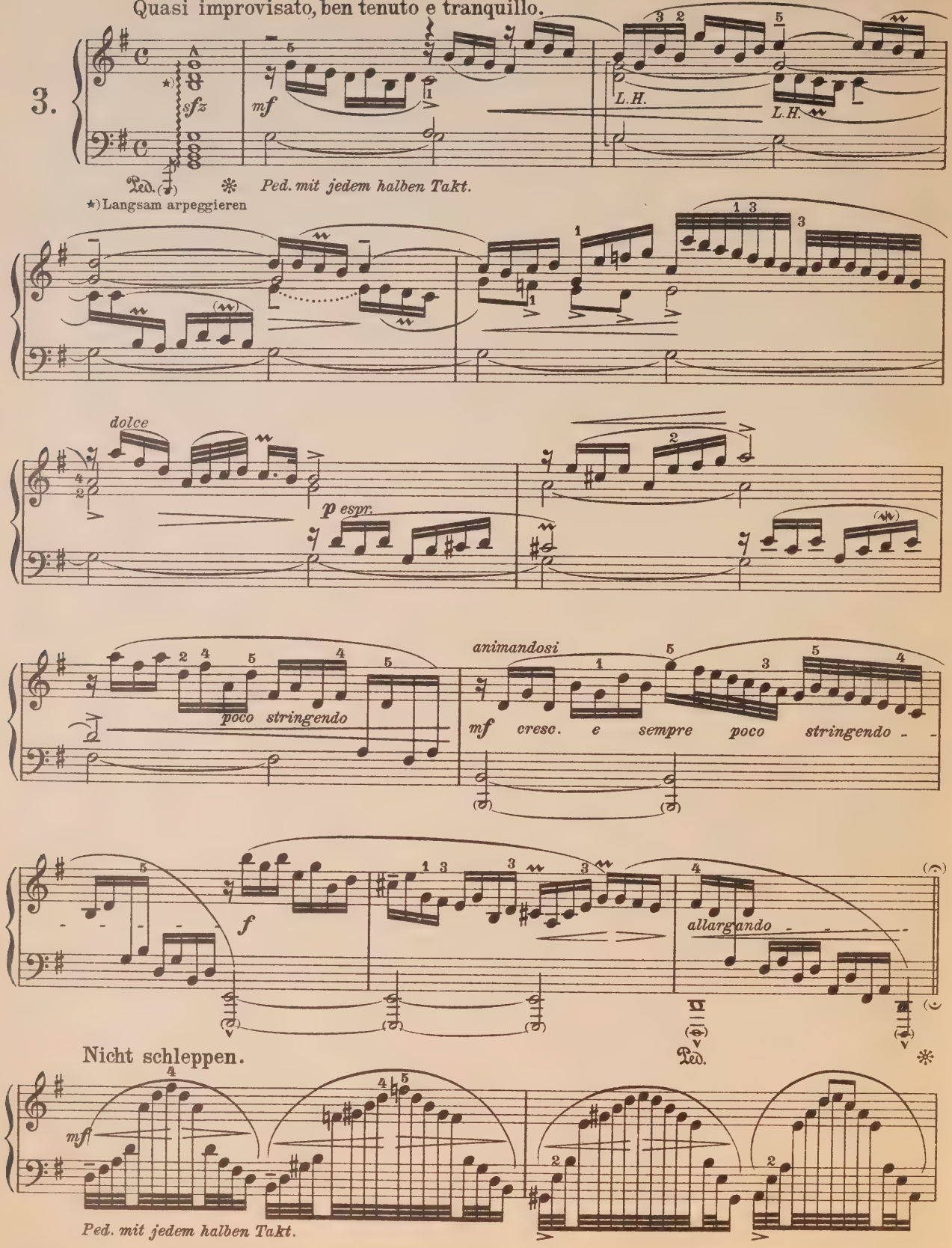
a)

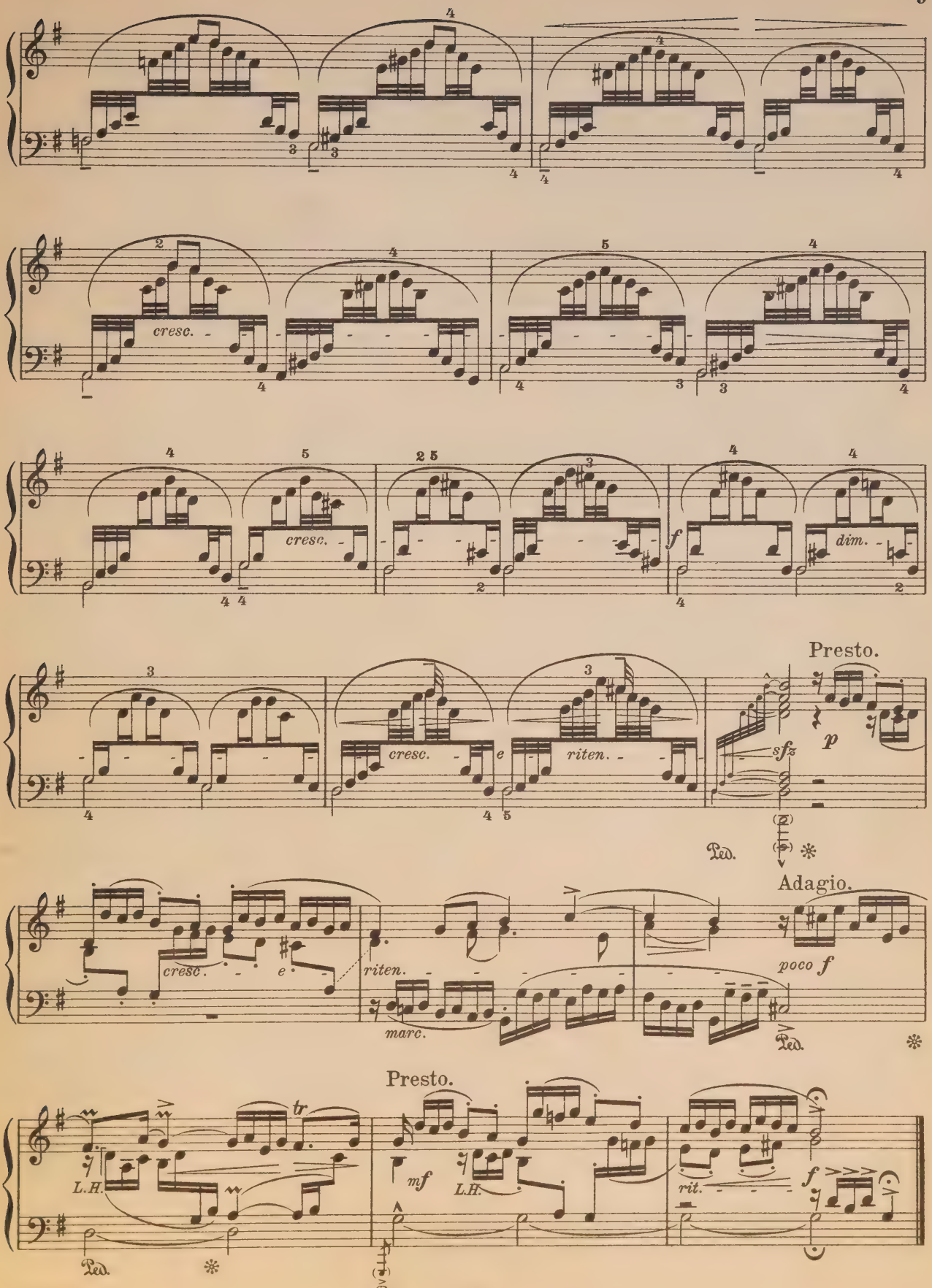
Präludium und Chaconne.

Präludium.

Johann Kaspar Ferdinand Fischer.

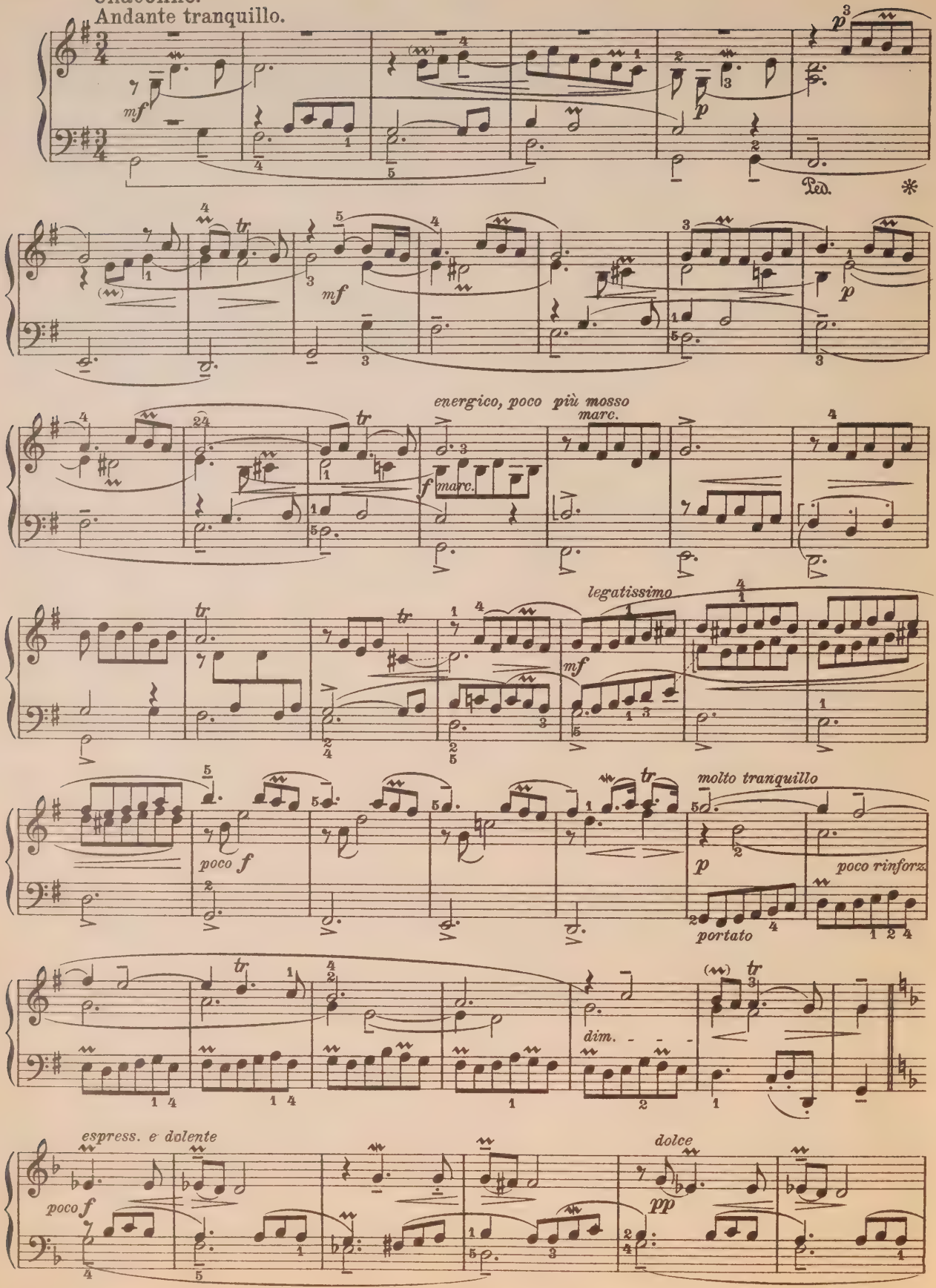
Quasi improvisato, ben tenuto e tranquillo.

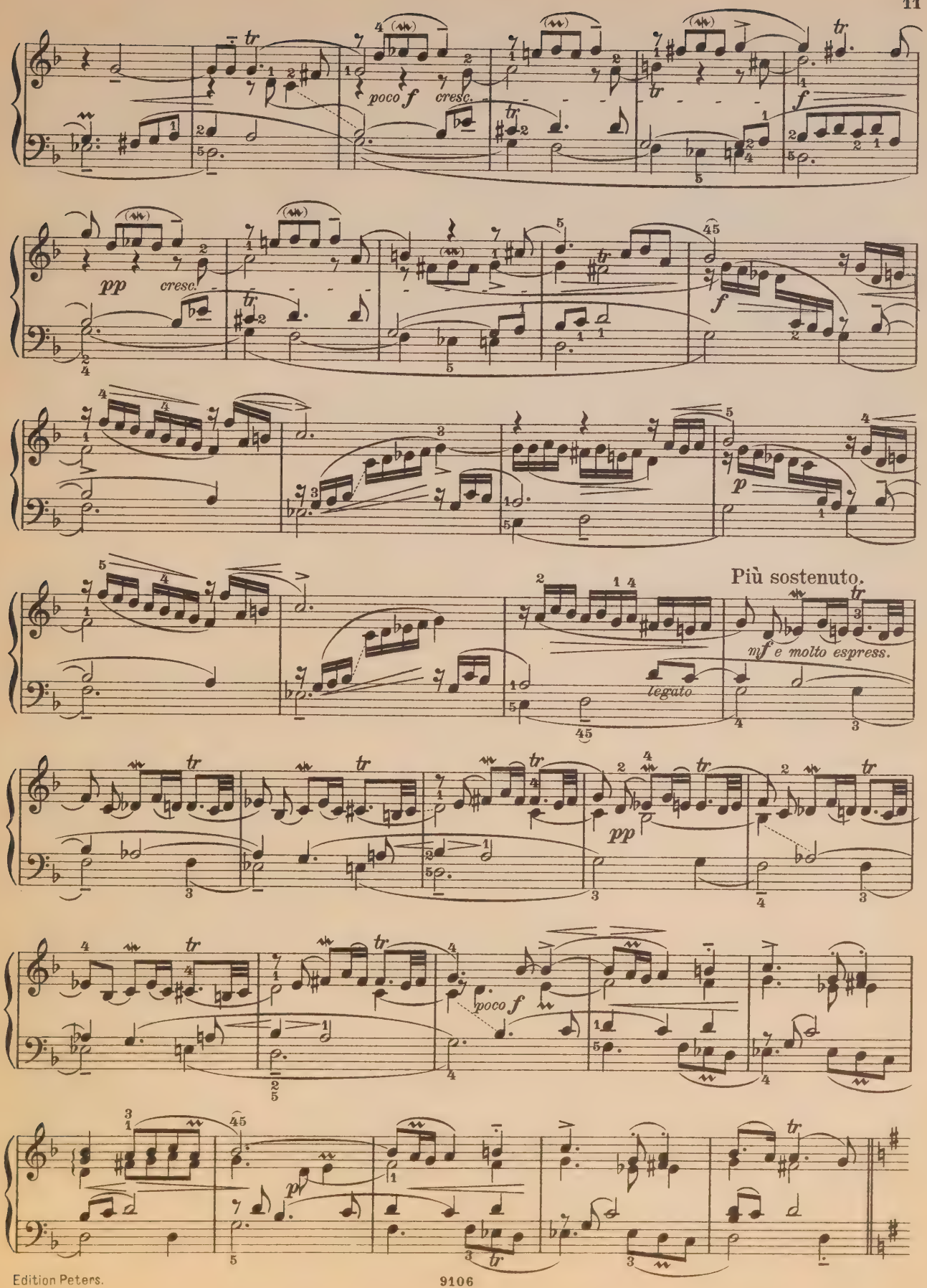


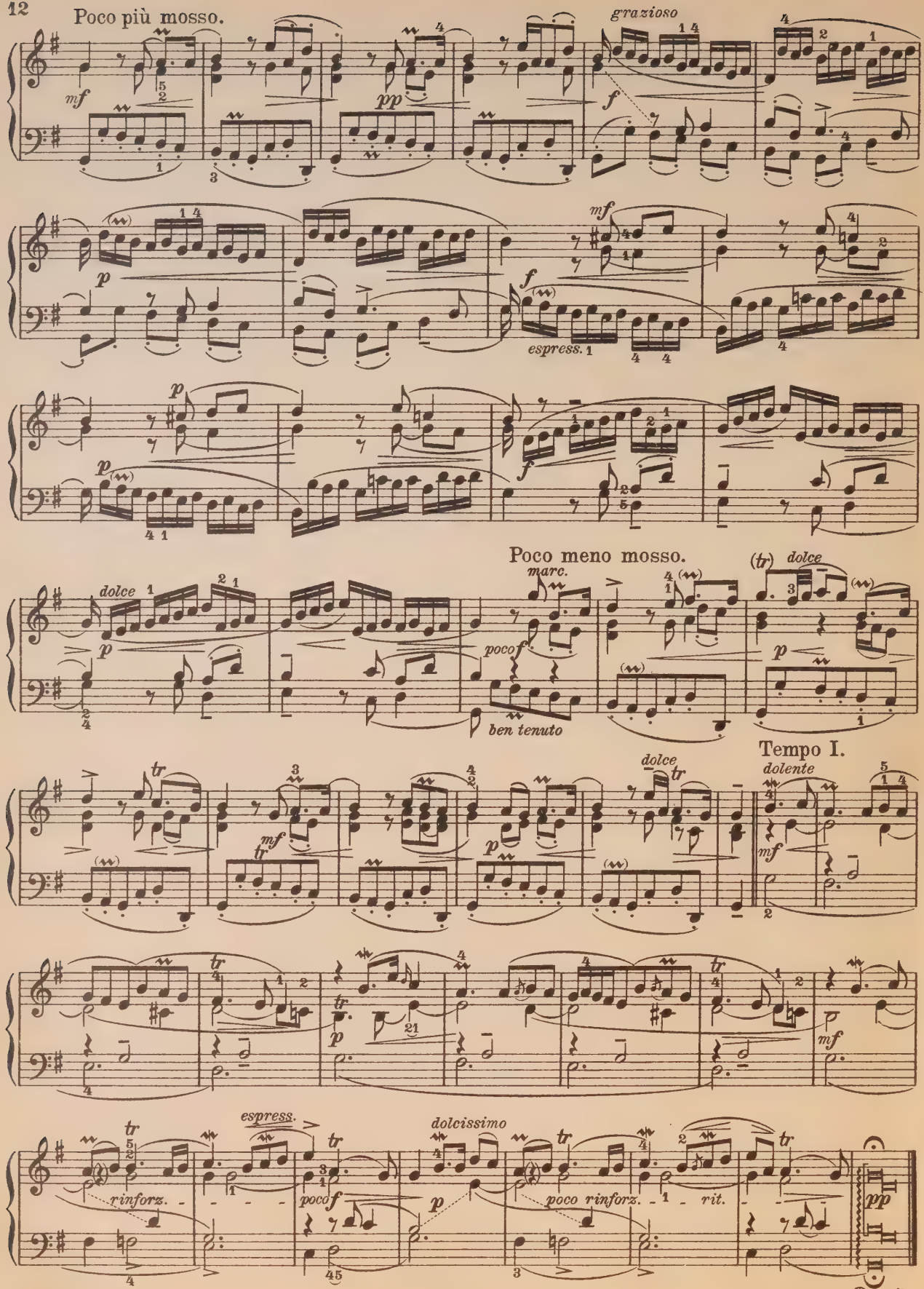

cresc.
cresc.
dim.
Presto.
sfz
p
Ped.
Adagio.
cresc.
e
riten.
marc.
poco f
Ped.
Presto.
tr
L.H.
mf
L.H.
rit.
f
Ped.
Ped.

Chaconne.

Andante tranquillo.




poco f
cresc.
pp
cresc.
f
p
Più sostenuto.
mf e molto espress.
legato
pp
poco f
pp


Poco più mosso.
grazioso
espress.
Poco meno mosso.
marc.
ben tenuto
dolce
Tempo I.
dolente
espress.
dolcissimo
rinforz.
poco rinforz.
rit.

Suite „Auff die Mayerin“

Prima Partita (Thema.)

Johann Jacob Froberger.
(ca. 1600–1667)

Andantino tranquillo ed amabile.

4.

p espress.

sempre cantando la melodia

mp

Ped. ✻

pp dolce

dolce

p

cresc.

espress.

cant.

mf

poco rit.

Ped. Ped. ✻ ✻

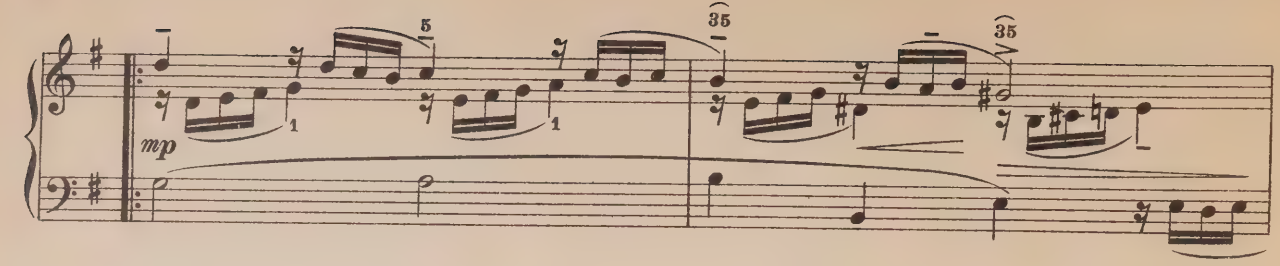
Secunda Partita (Var. I.)

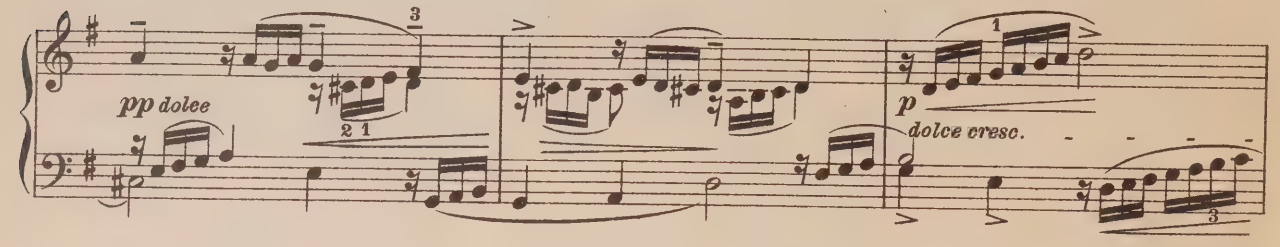
Un poco mosso.

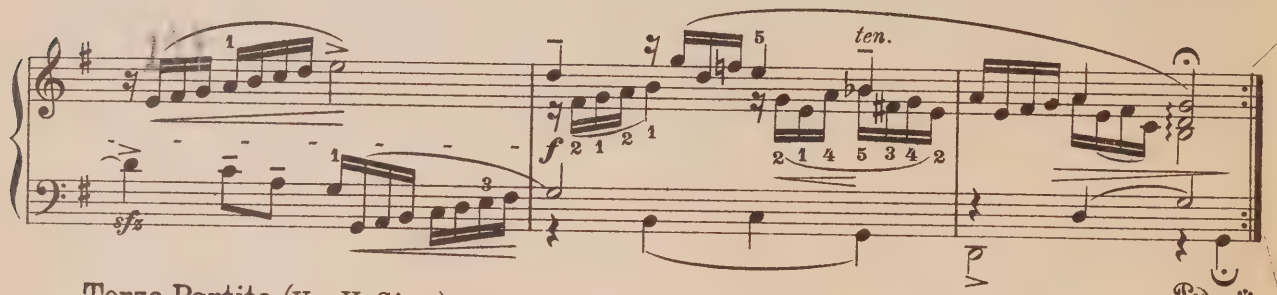
p leggiero

Ped. ✻

★) Aus den Denkmälern der Tonkunst in Österreich, 4. Jahrgang.

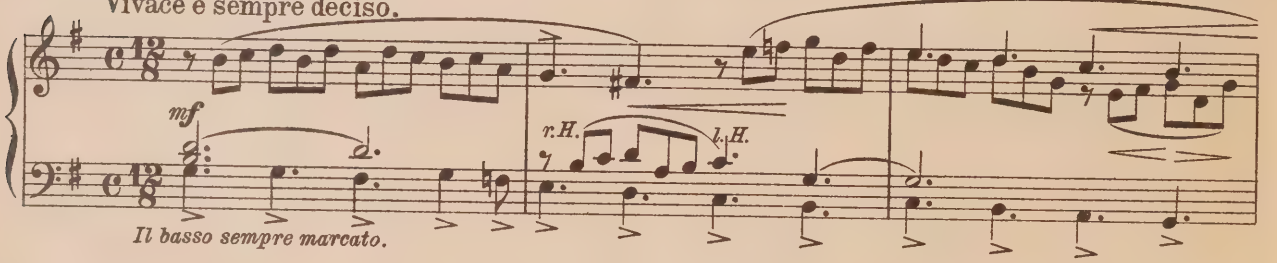


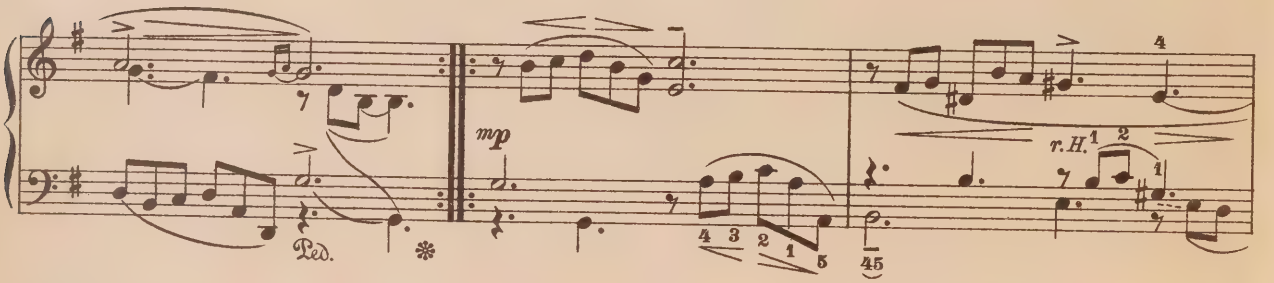


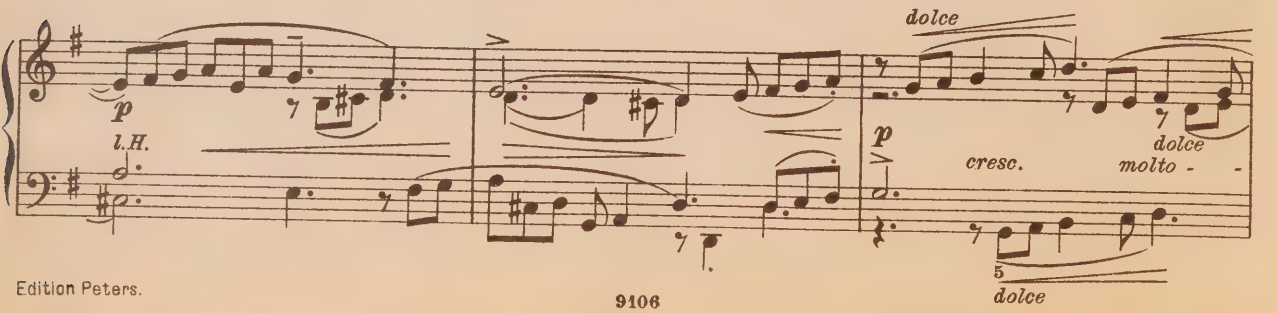


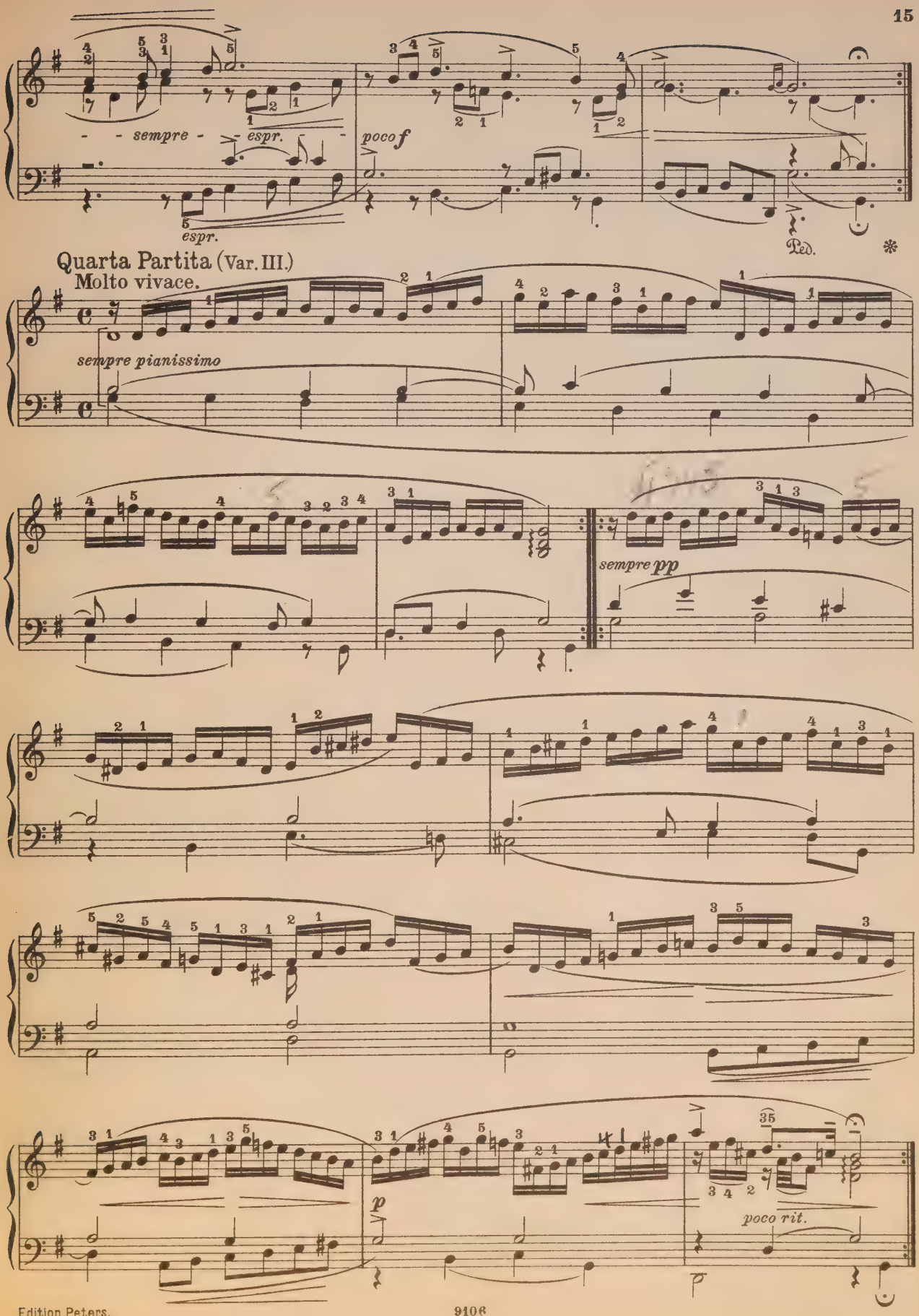
Terza Partita (Var. II, Giga.)

Vivace è sempre deciso.



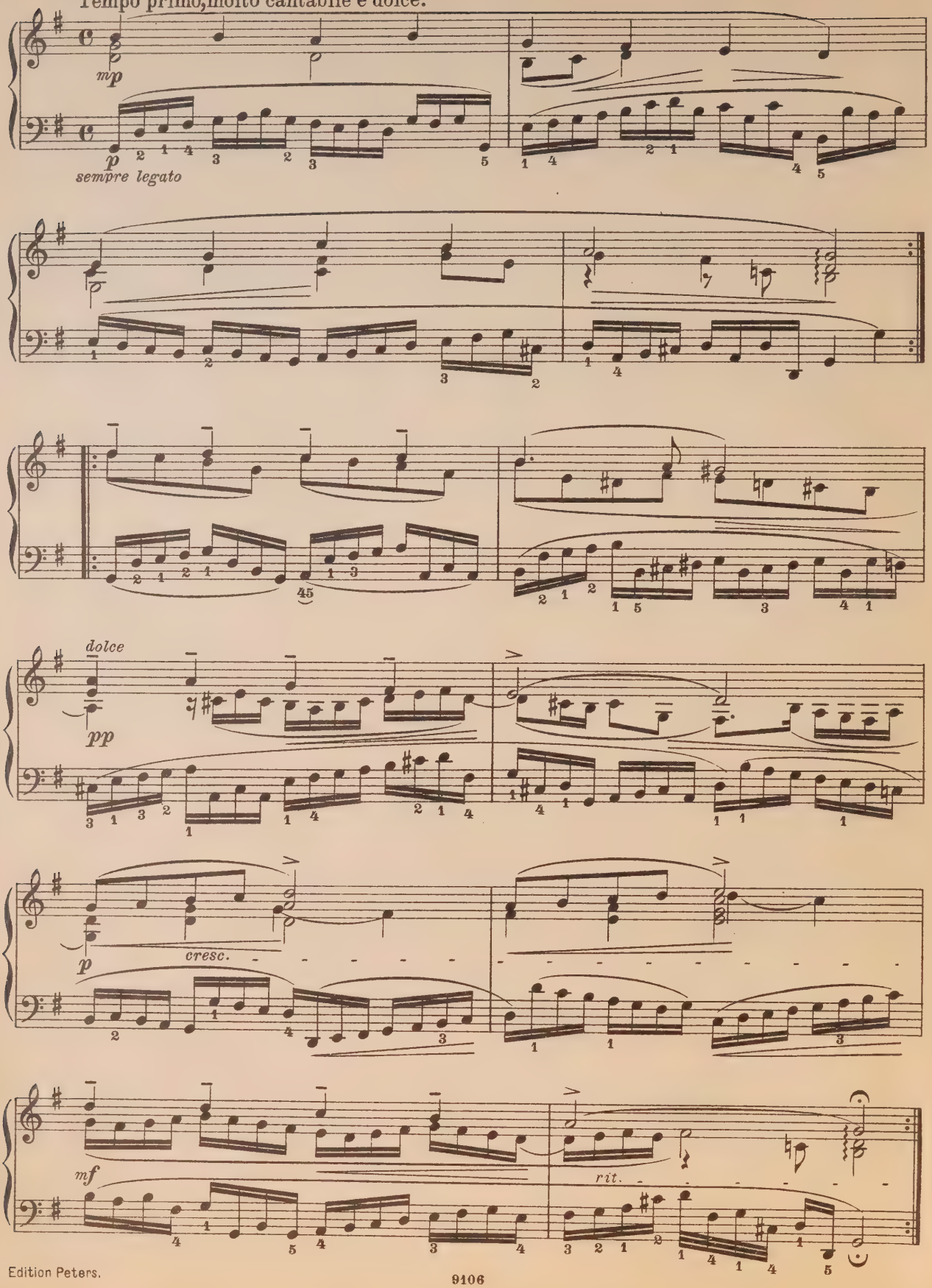





- - sempre - - espr.
espr.
poco f
Ped.
Quarta Partita (Var. III.)
Molto vivace.
sempre pianissimo
sempre pp
p
poco rit.

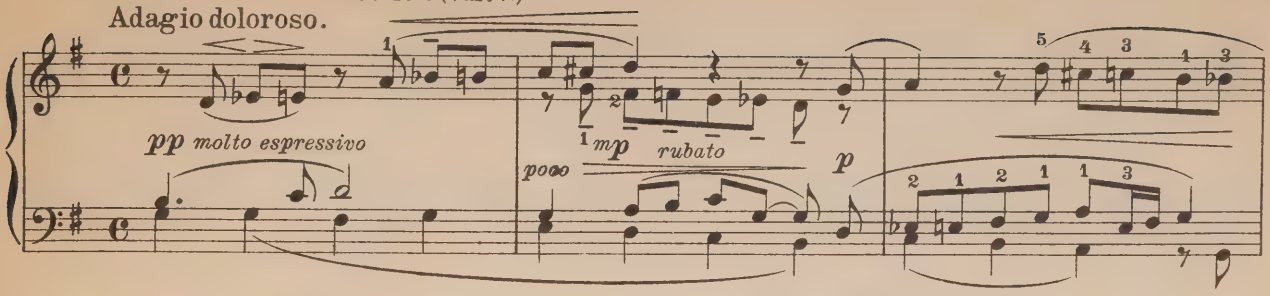
Quinta Partita (Var. IV.)

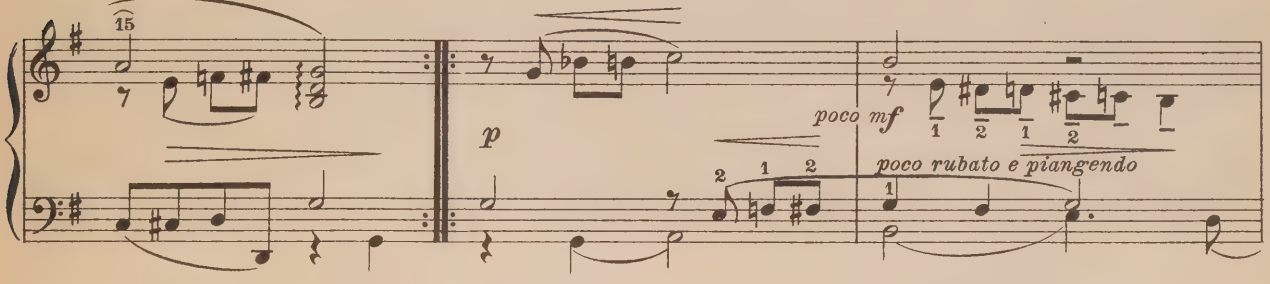
Tempo primo, molto cantabile e dolce.

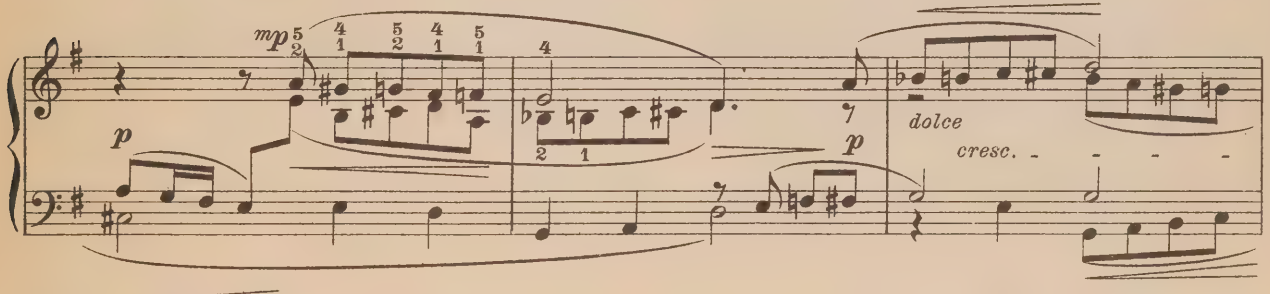


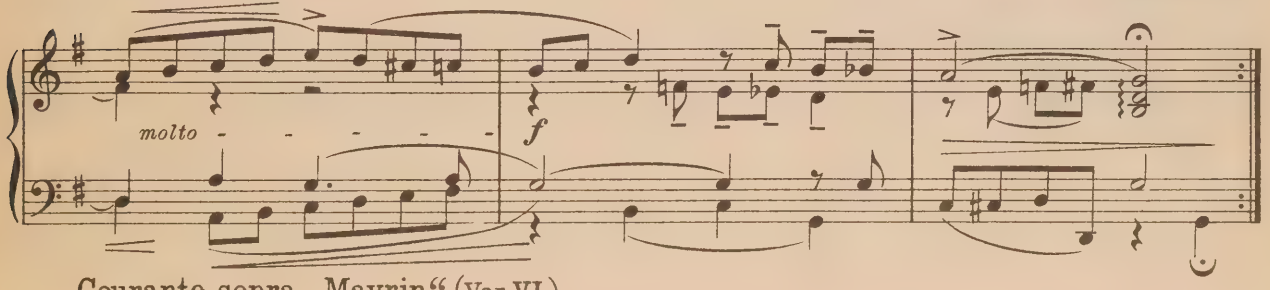
Sexta Partita Cromatica (Var. V.)

Adagio doloroso.



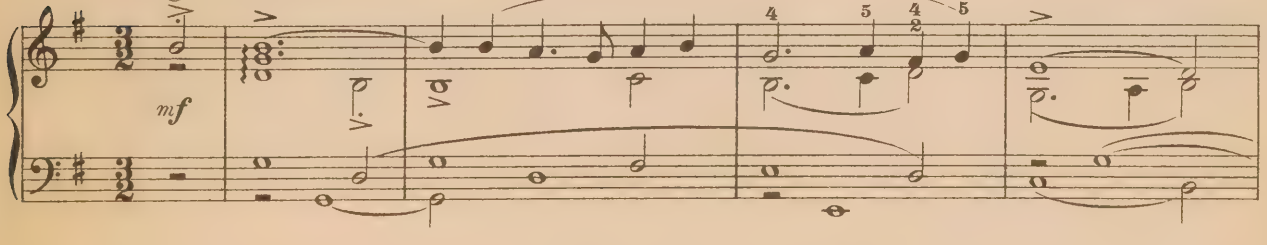


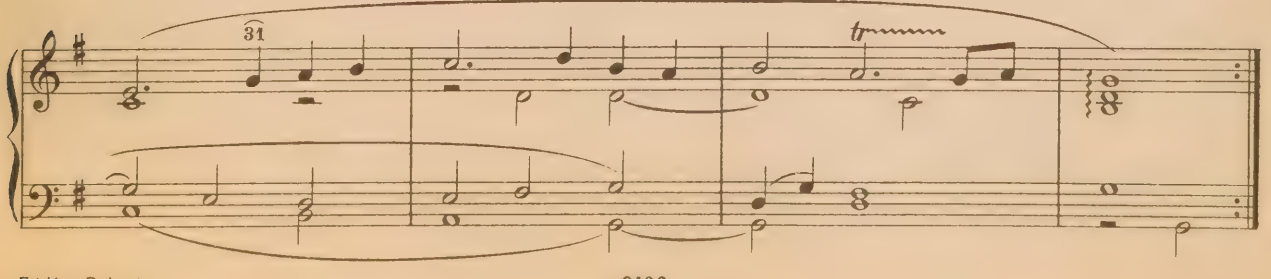


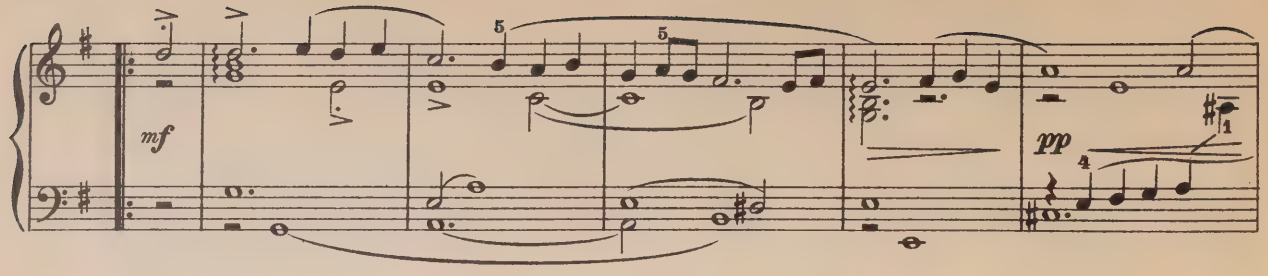


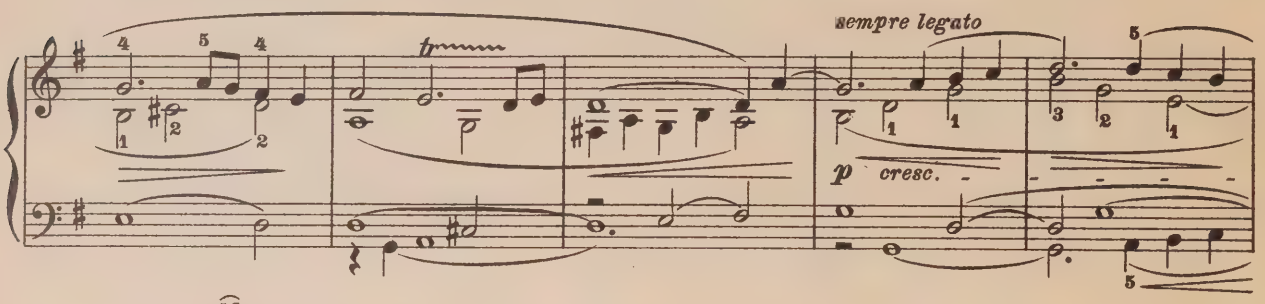
Courante sopra „Mayrin." (Var. VI.)

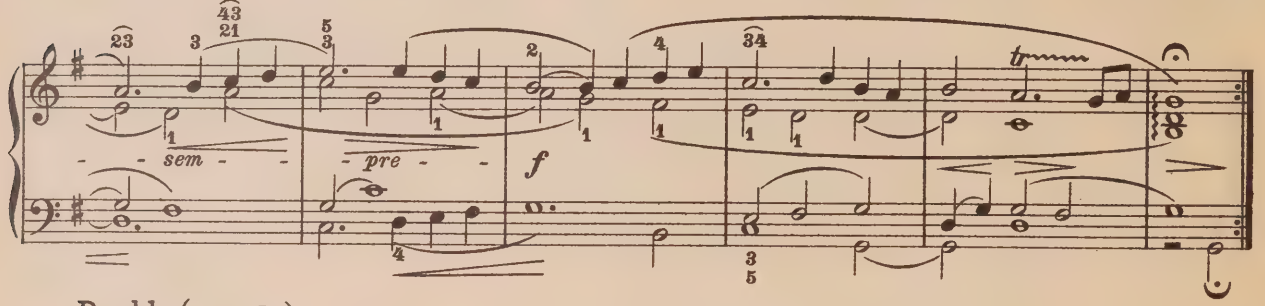
Allegro moderato.



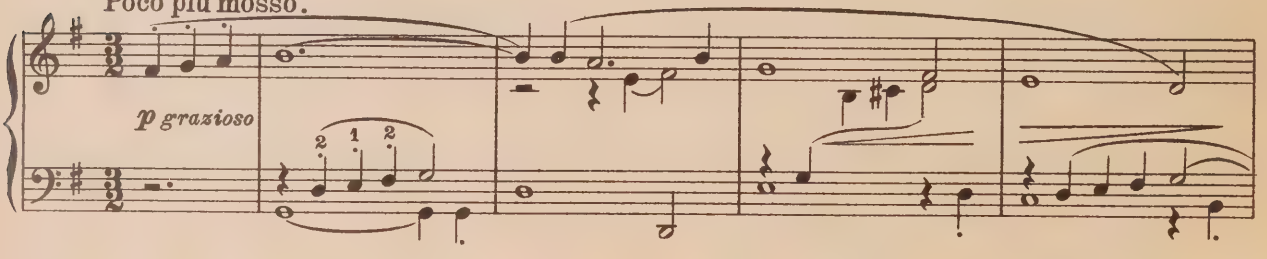


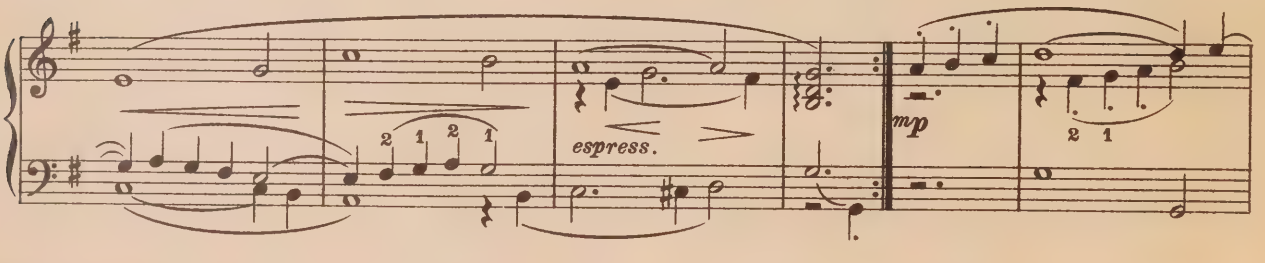


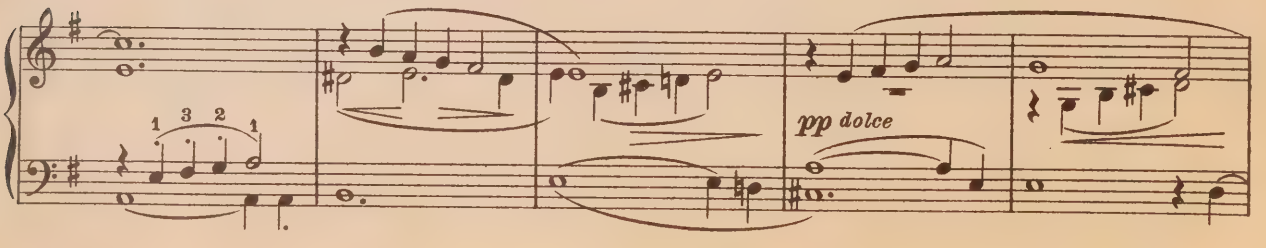


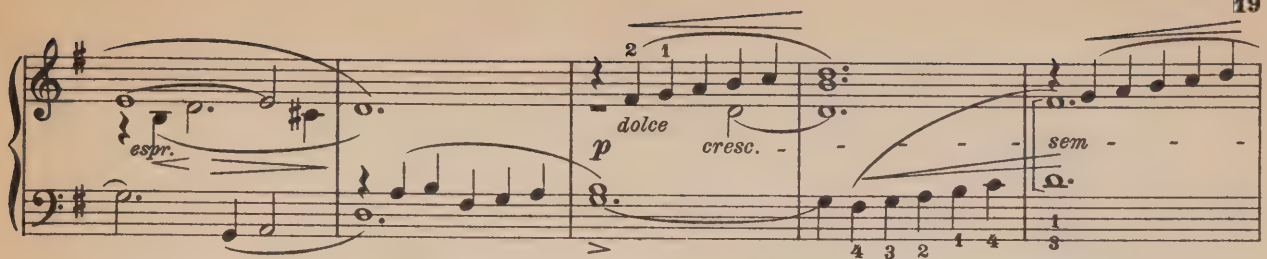


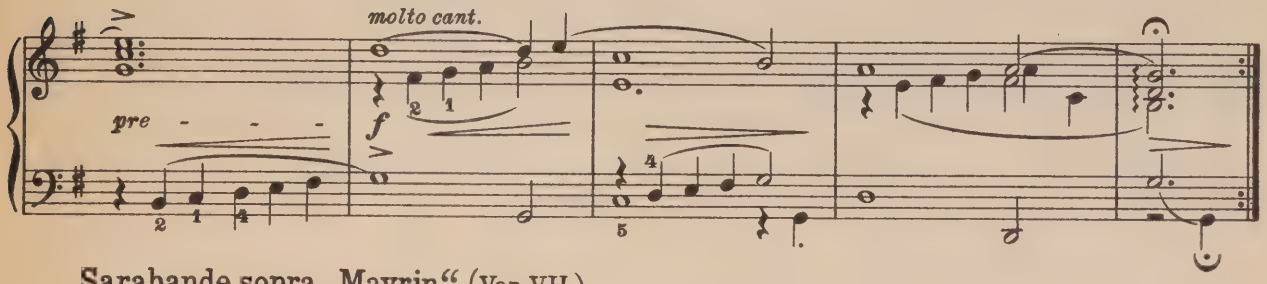
Double (Var. VIa.)
Poco più mosso.





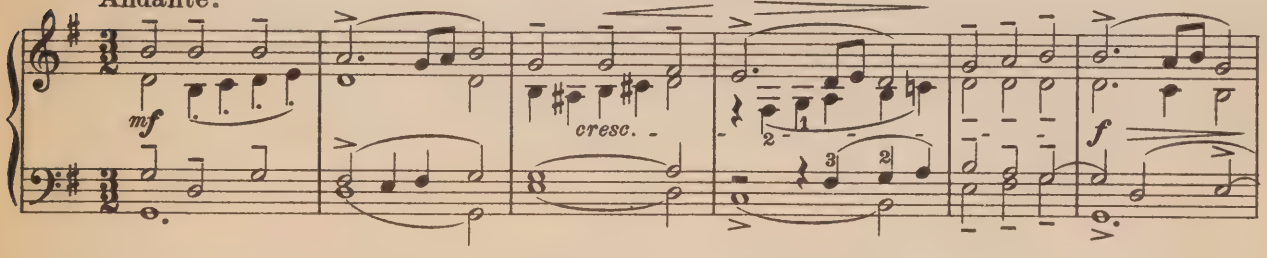


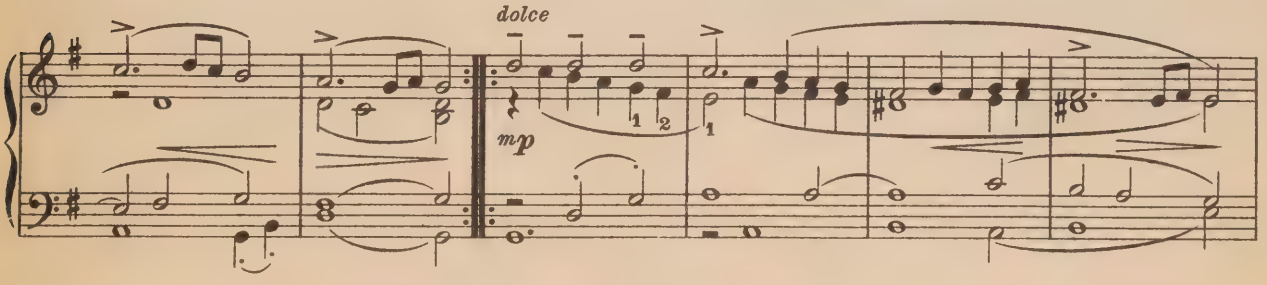


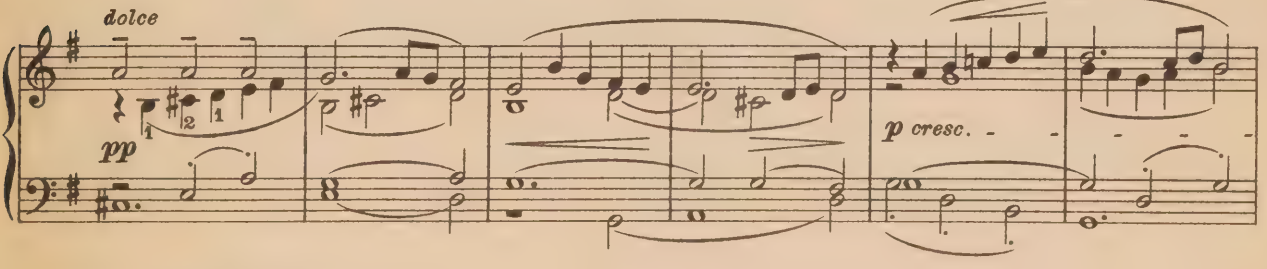


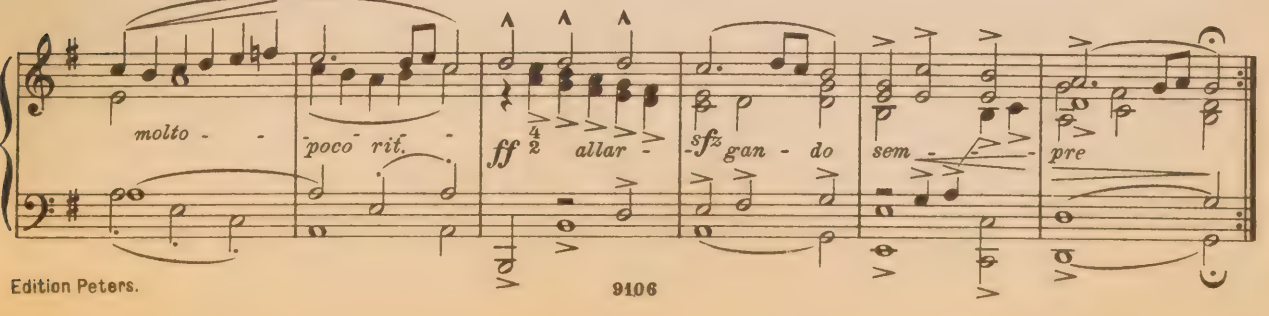
Sarabande sopra „Mayrin“ (Var. VII.)

Andante.





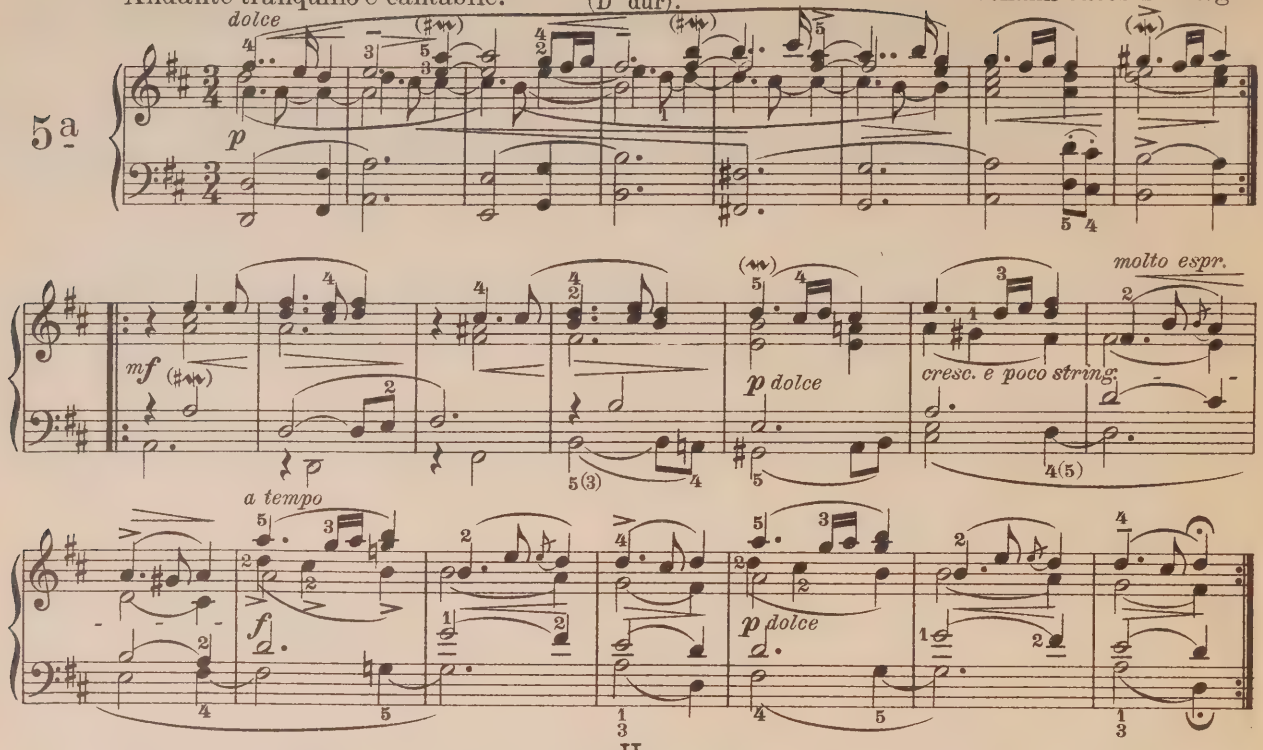




Zwei Sarabanden.

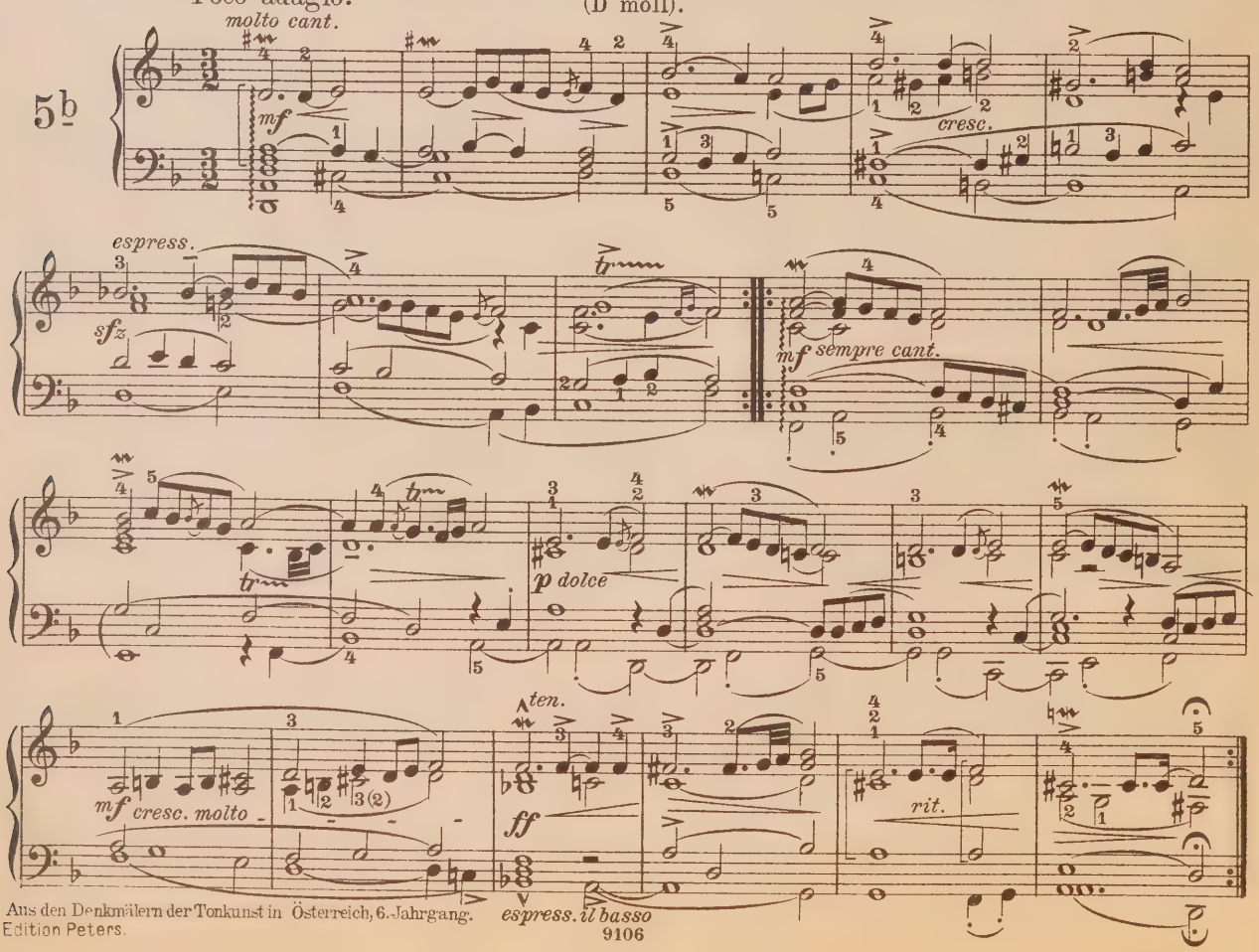
I.

Andante tranquillo e cantabile. (D dur). Johann Jacob Froberger.



II.

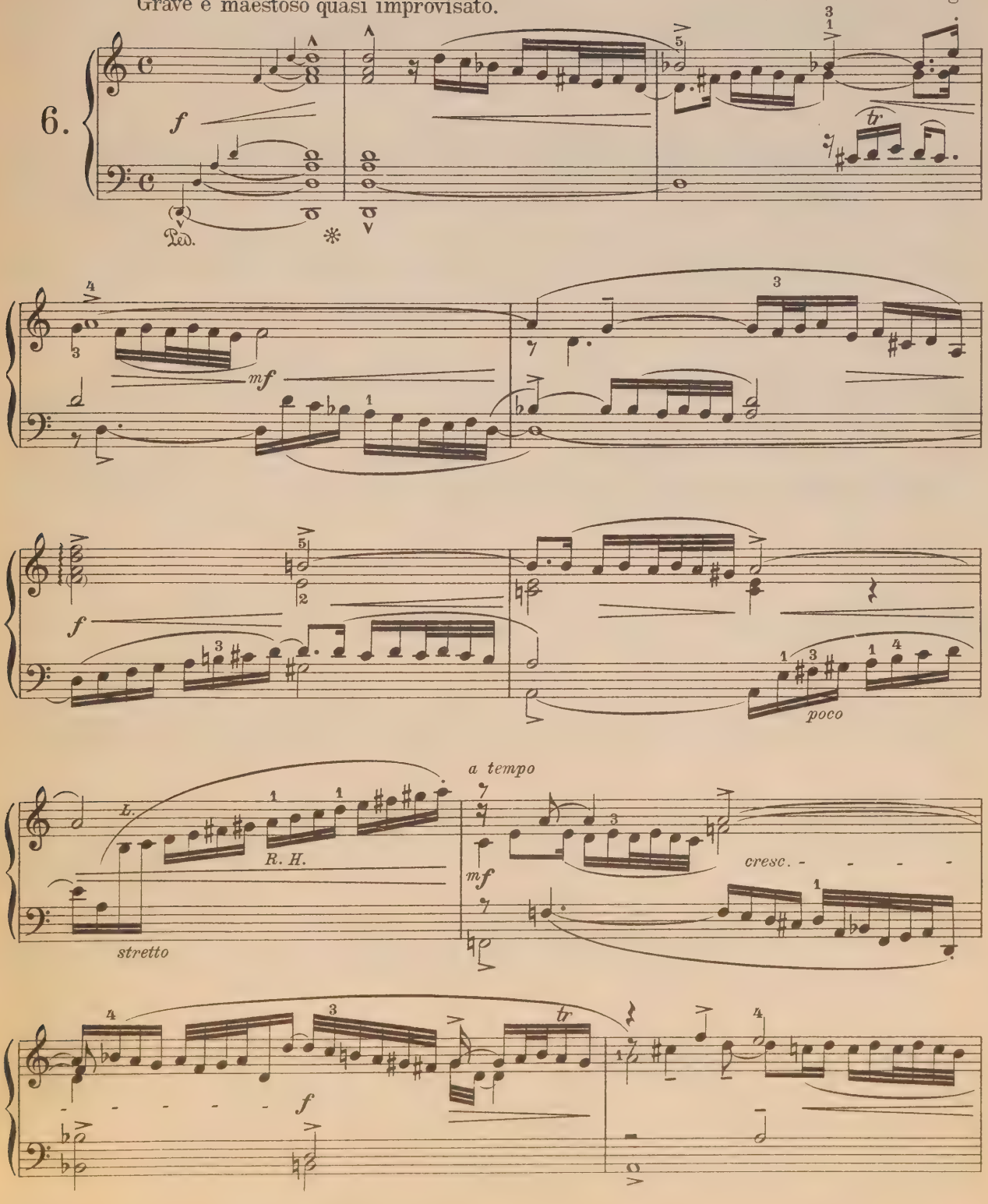
Poco adagio. (D moll).

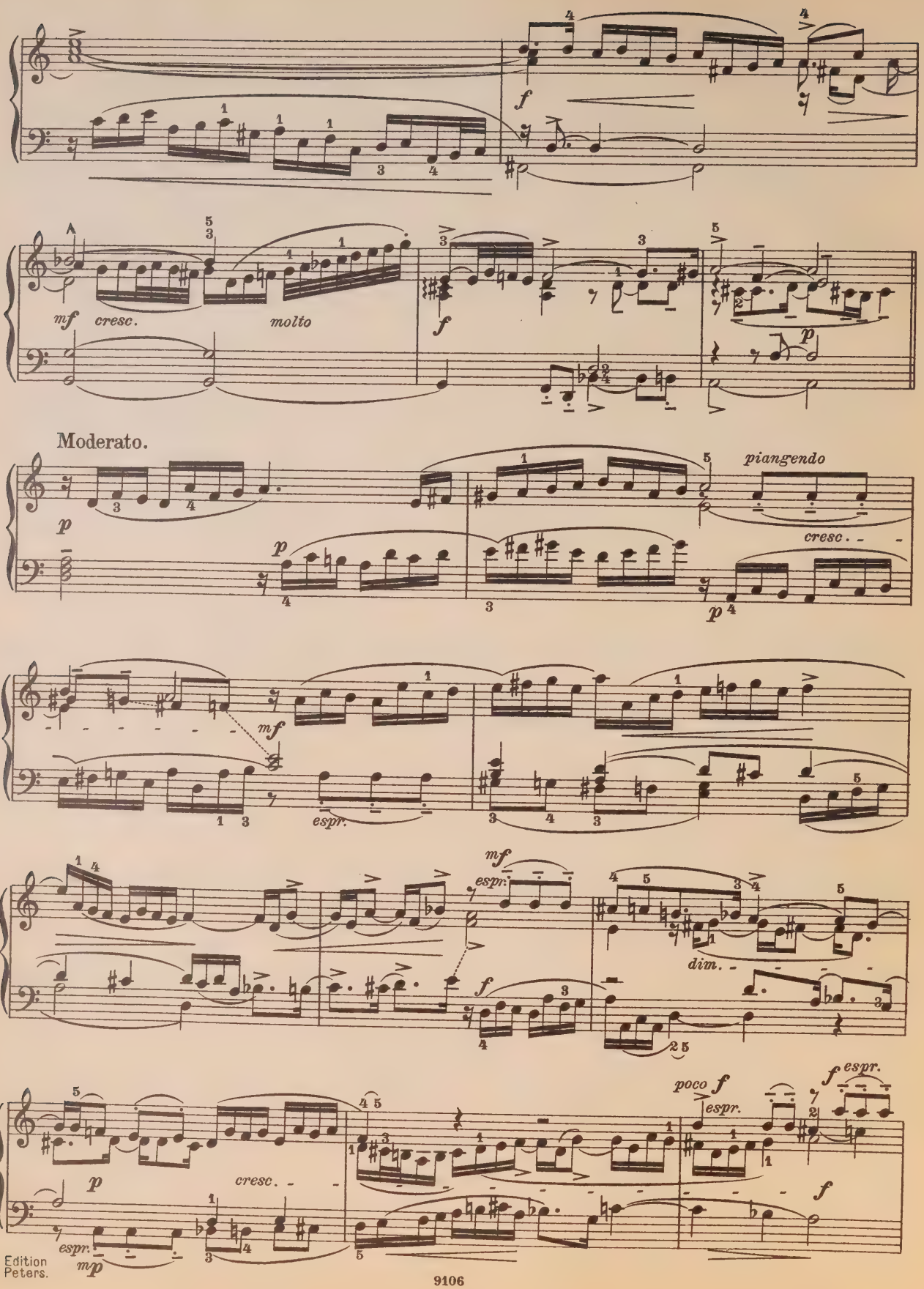


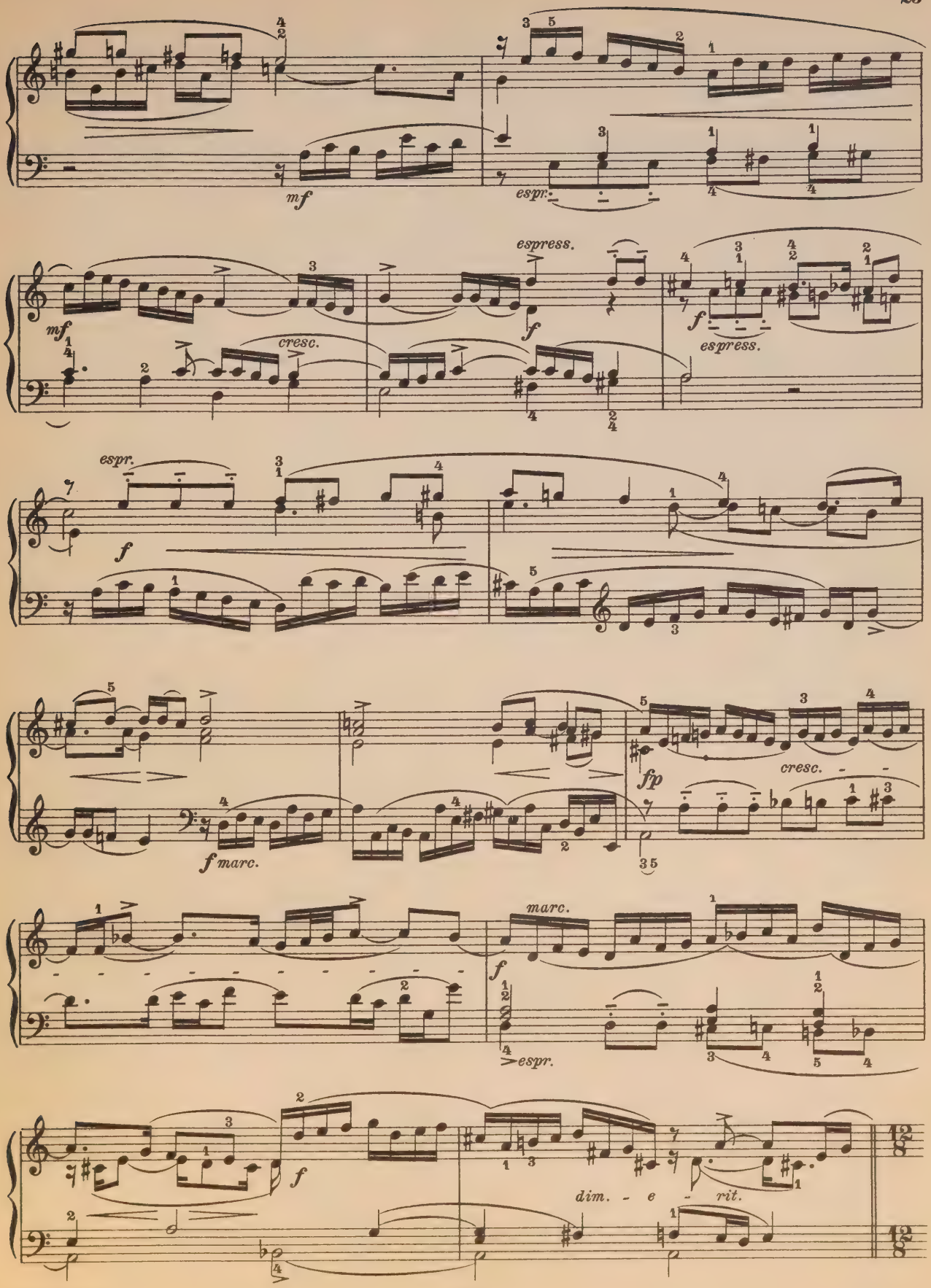
Toccata.

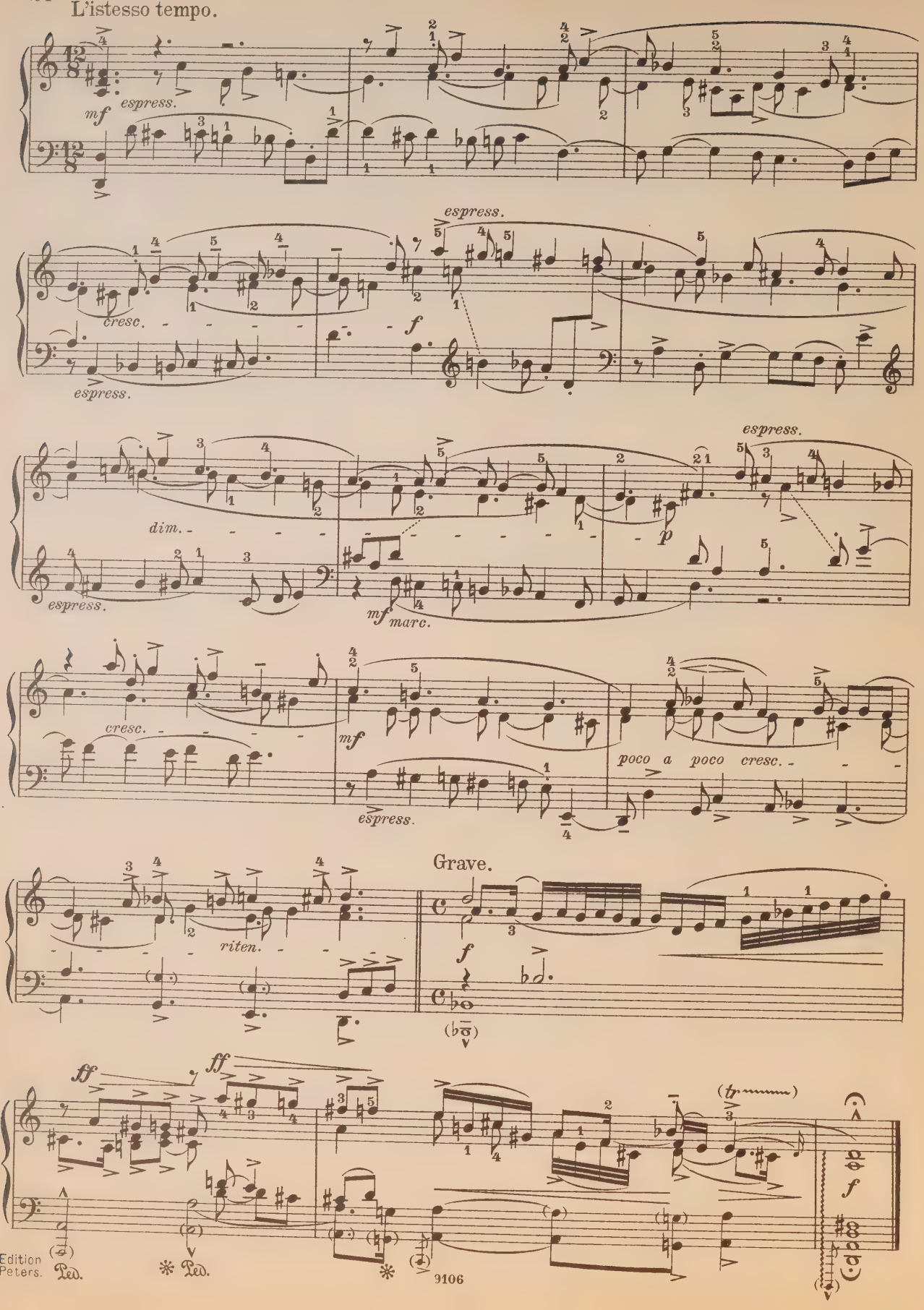
Grave e maëstoso quasi improvisato.

Johann Jacob Froberger.




mf cresc. molto
f
p
Moderato.
p
piangendo
cresc.
mf
espr.
mf
espr.
f
dim.
p
cresc.
espr.
mp
poco f
espr.
f espr.
f


mf
espr.
espress.
mf
cresc.
f
espress.
espr.
f
fp
cresc.
f marc.
marc.
f
espr.
f
dim. - e - rit.

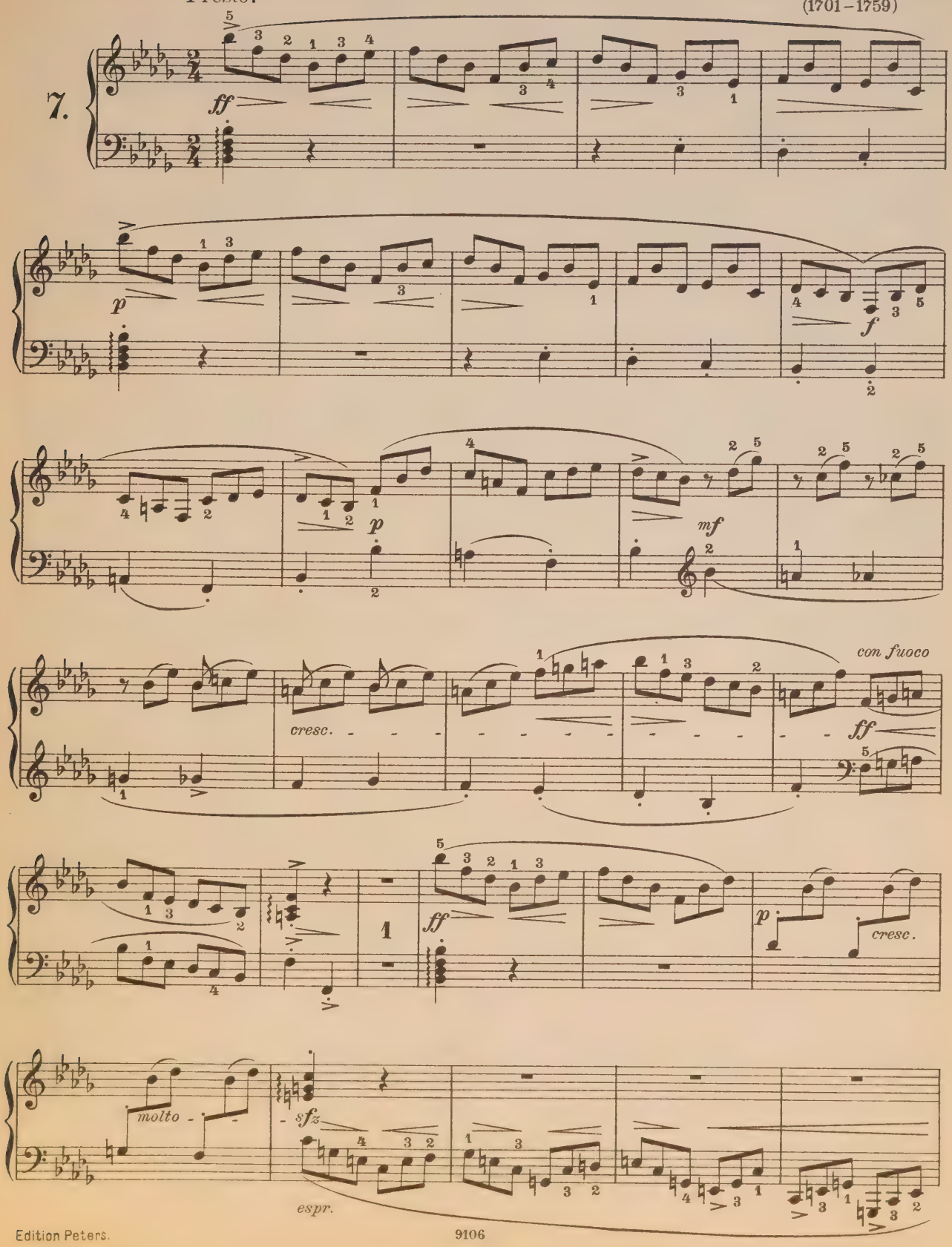

L'istesso tempo.
mf
espress.
cresc.
espress.
f
espress.
espress.
dim.
espress.
p
mf
marc.
cresc.
mf
espress.
poco a poco cresc.
riten.
Grave.
f
ff
ff
(tr)
f
Ped.
Ped.

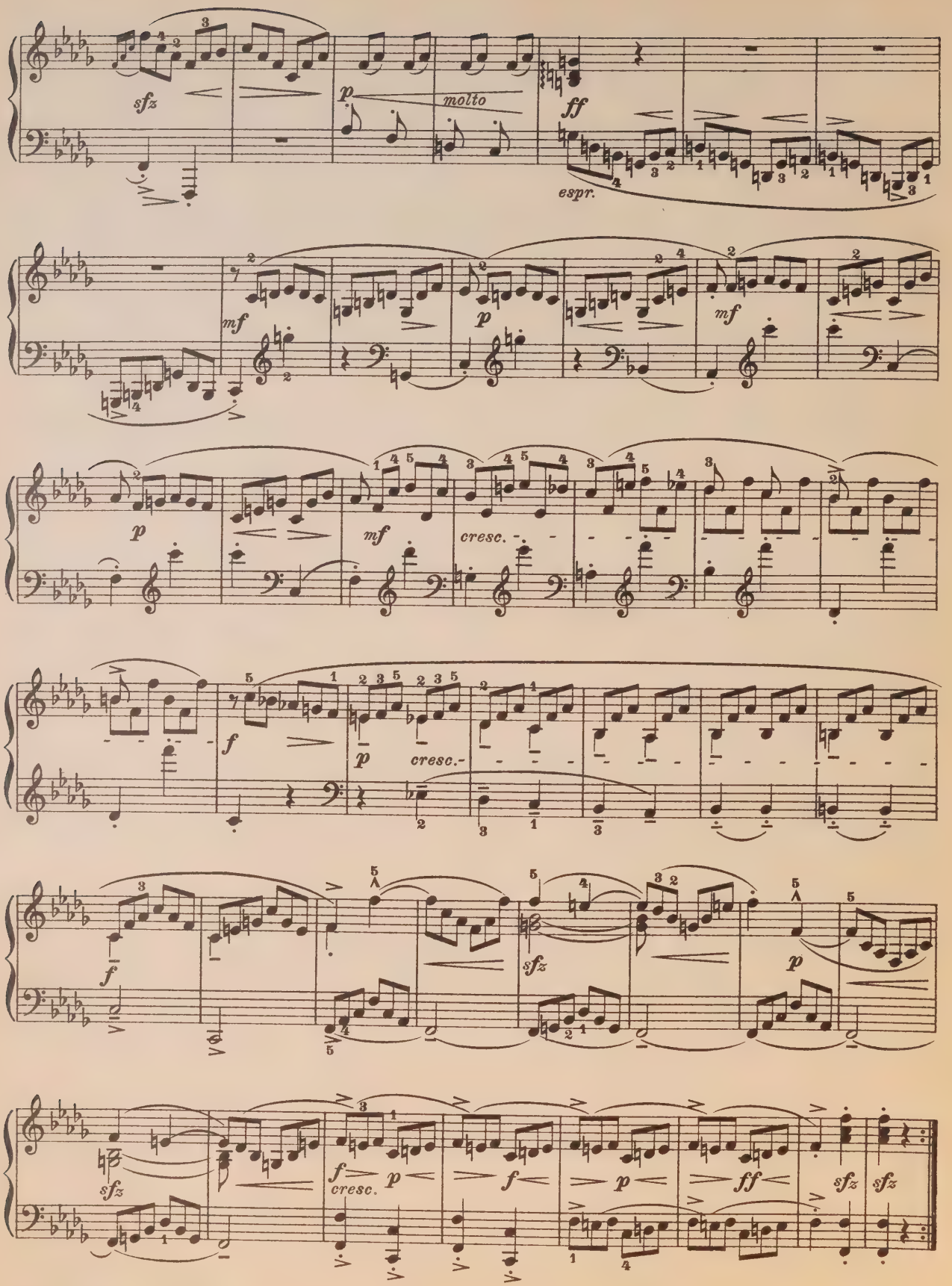
Gigue.

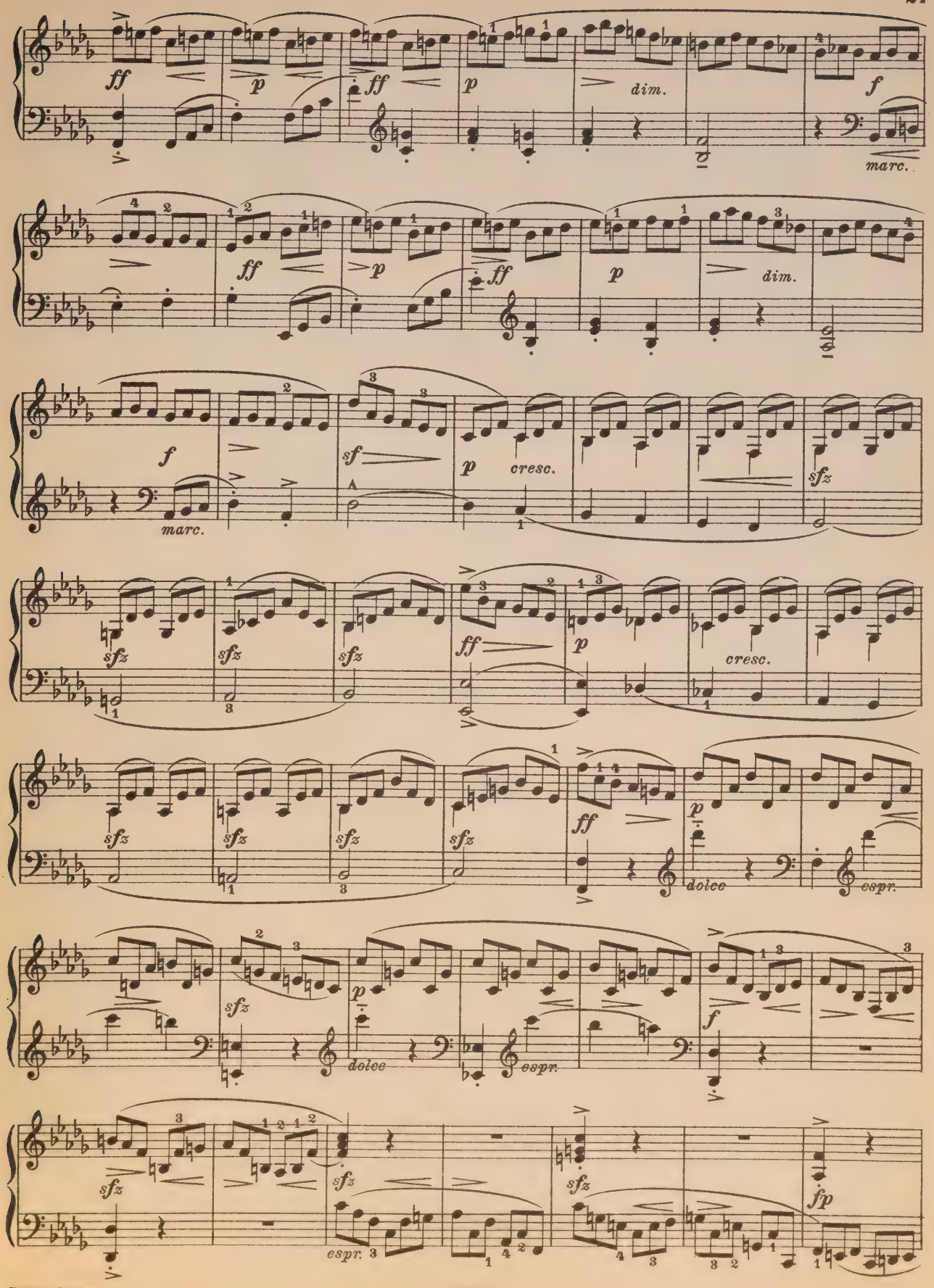
Carl Heinrich Graun.
(1701–1759)

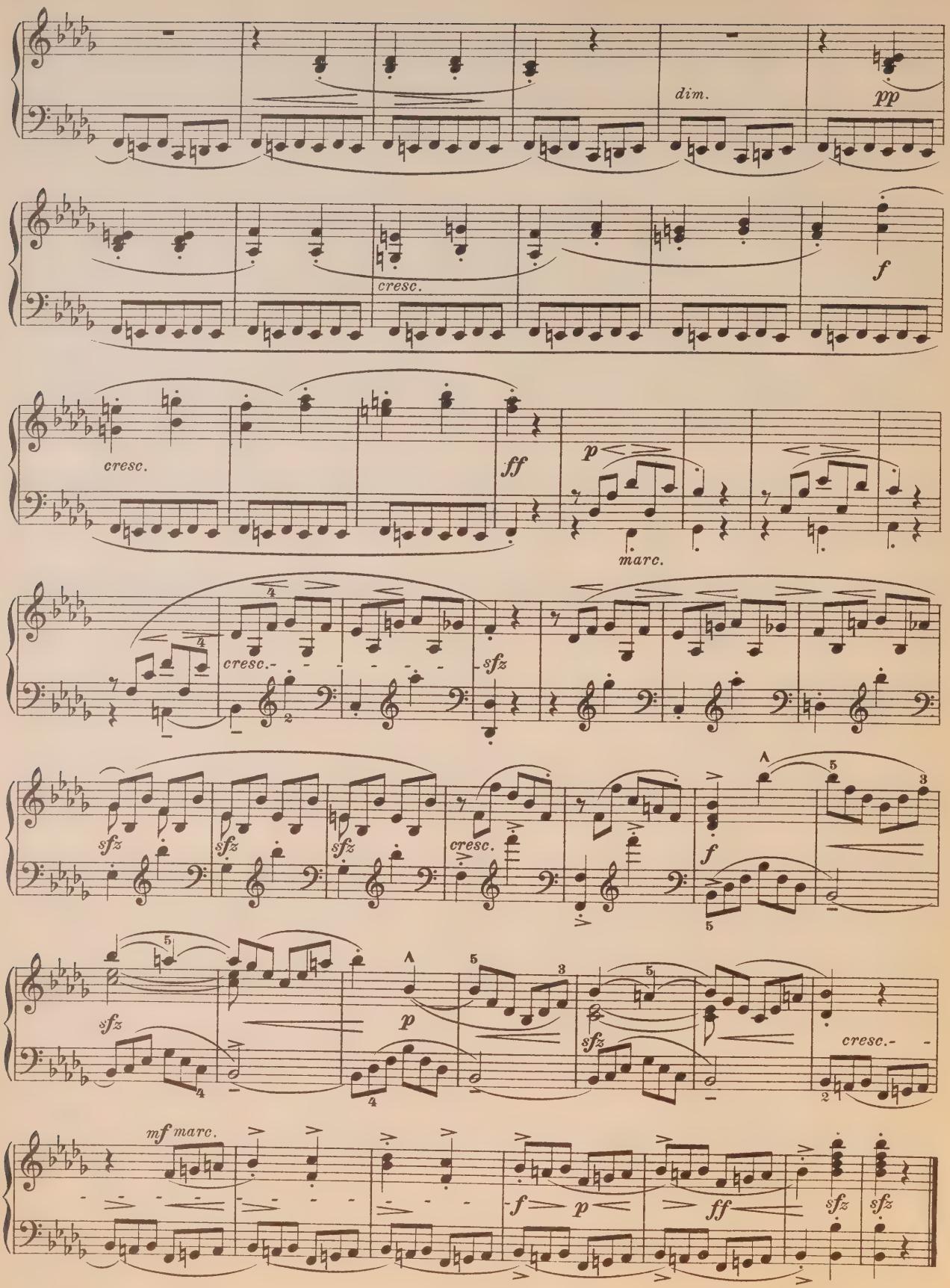
Presto.

7.




sfz
p
molto
ff
espr.
mf
p
mf
p
mf
cresc.
f
p
cresc.
f
sfz
p
sfz
f
cresc.
p
f
p
ff
sfz
sfz

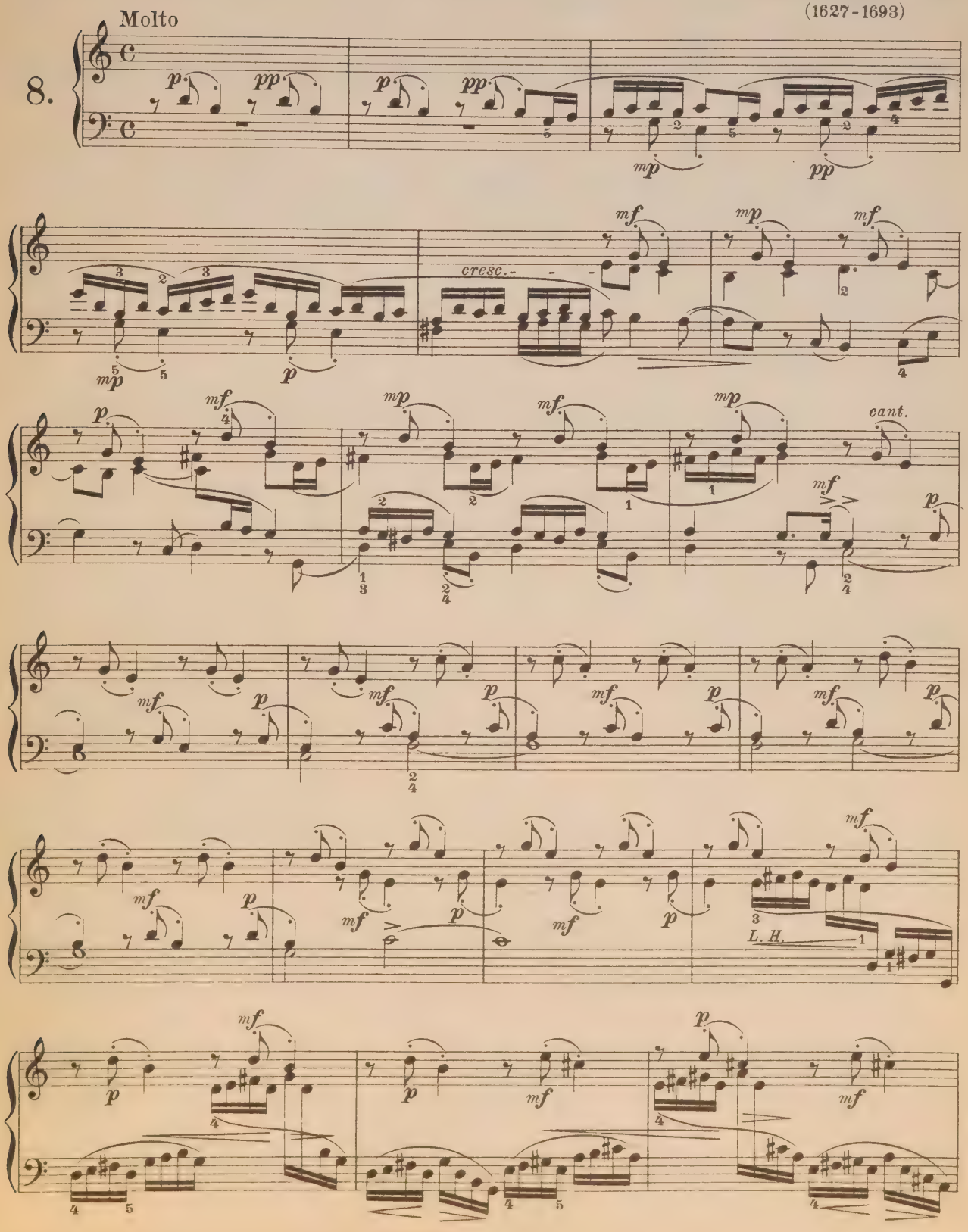

ff
p
ff
p
dim.
f
marc.
ff
p
ff
p
dim.
f
marc.
sf
p
cresc.
sfz
sfz
sfz
sfz
ff
p
cresc.
sfz
sfz
sfz
sfz
ff
p
dolce
espr.
sfz
p
dolce
espr.
f
sfz
sfz
espr.
sfz
fp

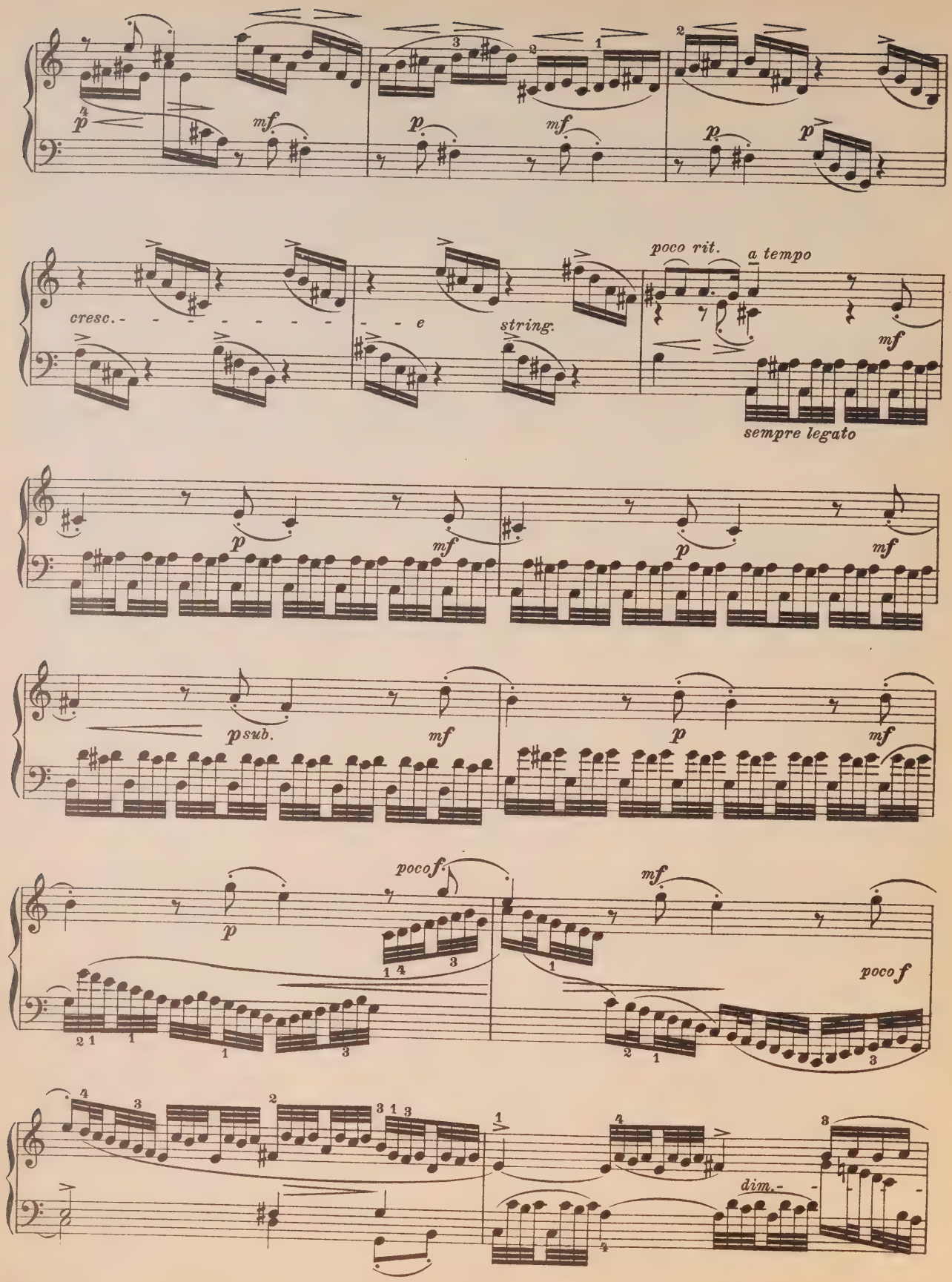

dim.
pp
cresc.
f
cresc.
ff
p
marc.
cresc.
sfz
sfz
sfz
sfz
cresc.
f
sfz
p
sfz
cresc.
mf marc.
f
p
ff
sfz
sfz

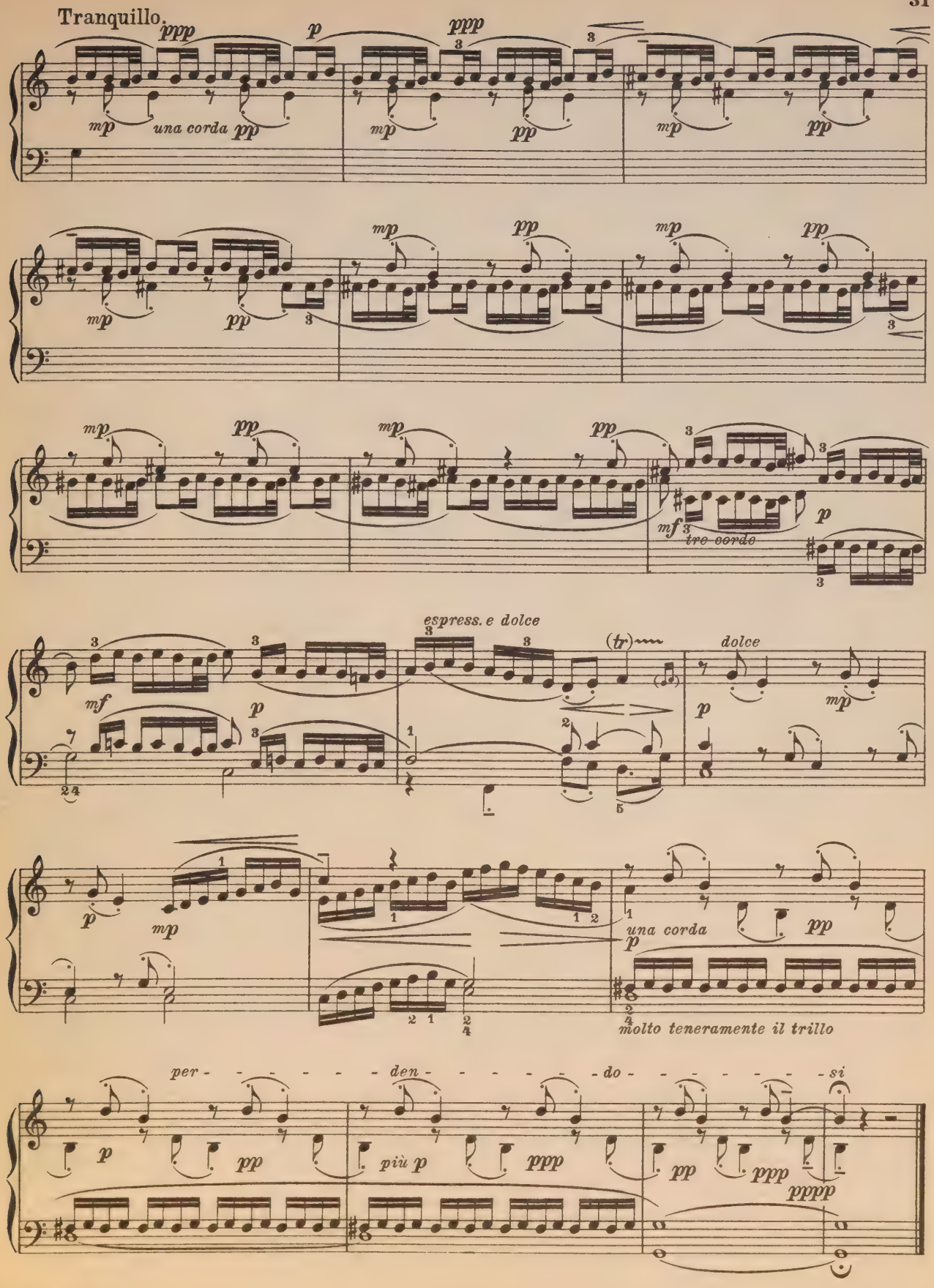
Capriccio „Cucu.“ (Der Kuckuck.)

(2te Fassung.)

Johann Kaspar Kerll.
(1627-1693)




p
mf
p
mf
p
p
cresc.
e
string.
poco rit.
a tempo
mf
sempre legato
p
mf
p
mf
psub.
mf
p
mf
p
pocof
mf
poco f
dim.


Tranquillo.
una corda
tre corde
espress. e dolce
dolce
una corda
molto teneramente il trillo
per - - - - - - den - - - - - - do - - - - - - si
più p

Canzone.

Johann Kaspar Kerll.

9.

Andante molto sostenuto ed amabile.

p espr. *R.H.* *pp* *p espr.*

mp espr. *R.H.* *espr.* *poco cresc.*

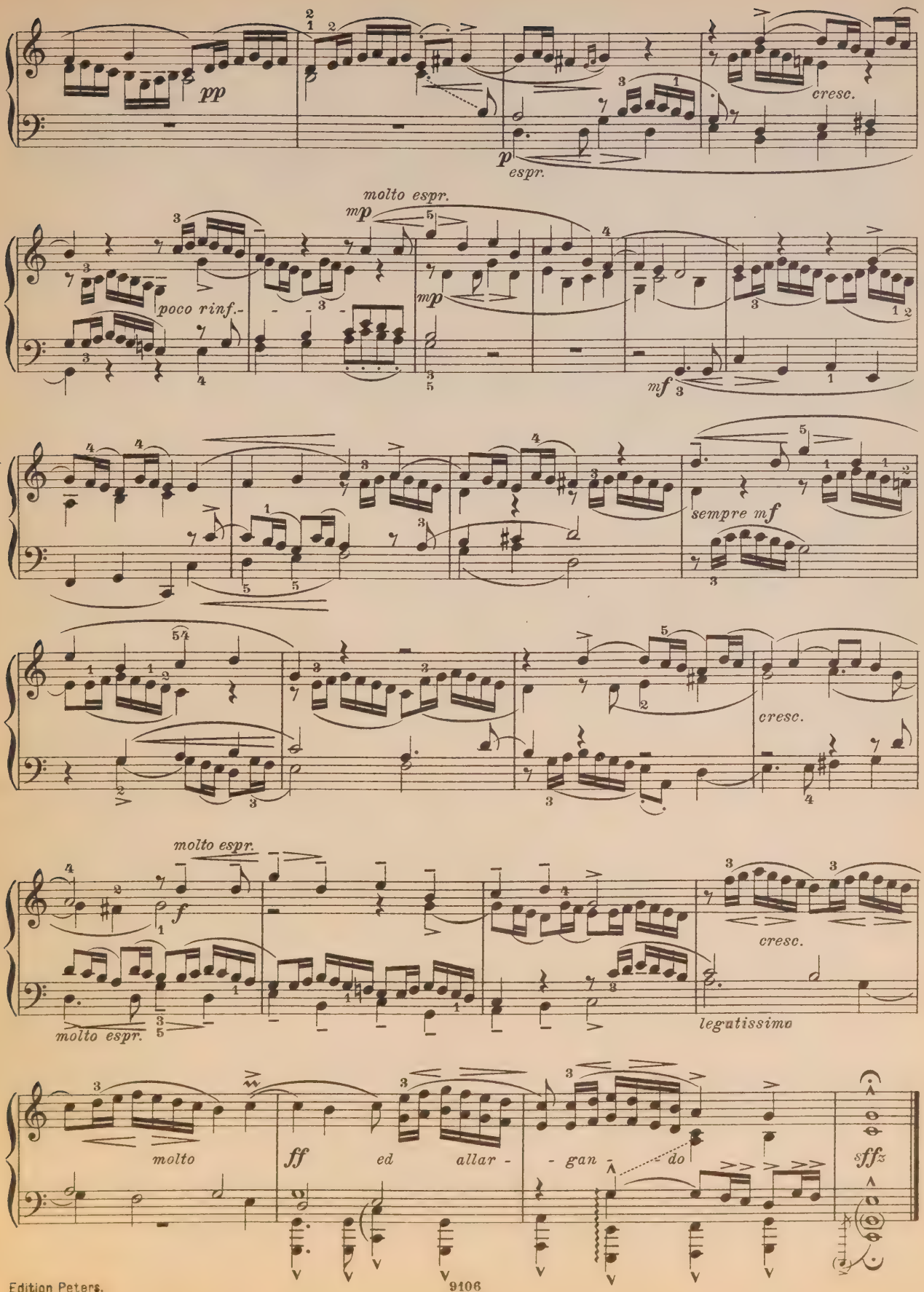
mf molto espr. *espr.* *L.H.* *poco rinforz.*

Un poco più mosso.

p *L.H.* *poco rit.* *mp*

a tempo *mp* *pp* *cresc. e string.*

dolcissimo *p*

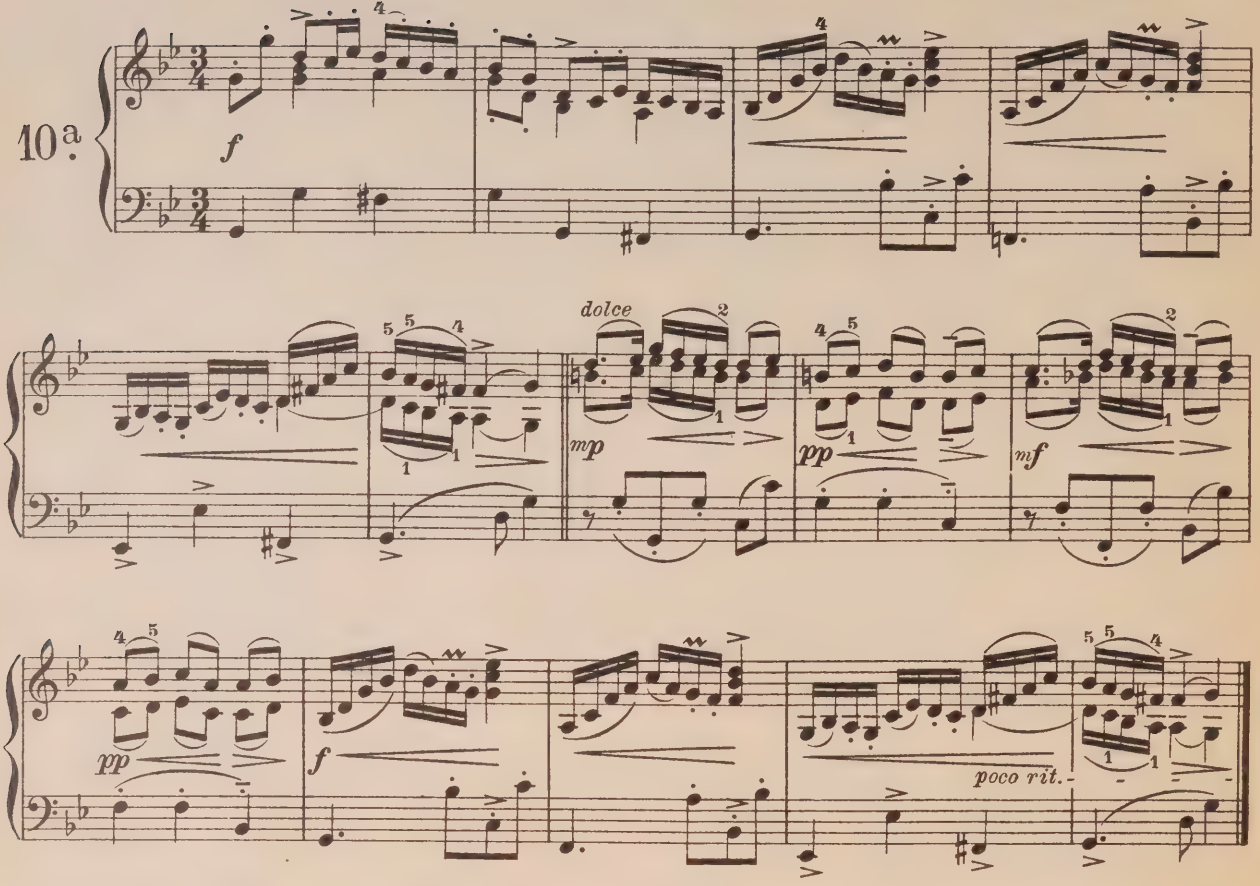

pp
cresc.
p
espr.
molto espr.
mp
poco rinf.-
mp
mf
sempre mf
cresc.
molto espr.
f
cresc.
molto espr.
legatissimo
molto
ff
ed
allar -
- gan -
- do
sffz

Vier kleine Stücke.

I. Polonaise.

Johann Philipp Kirnberger.
(1721 - 1783)

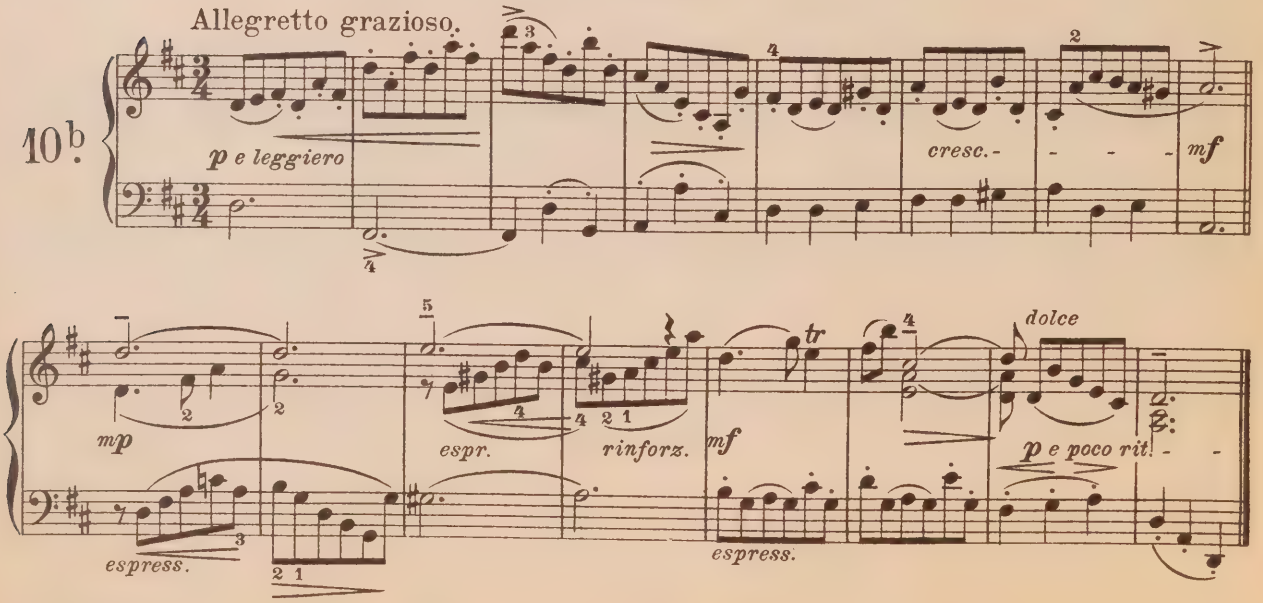
10a.



II. Menuet.

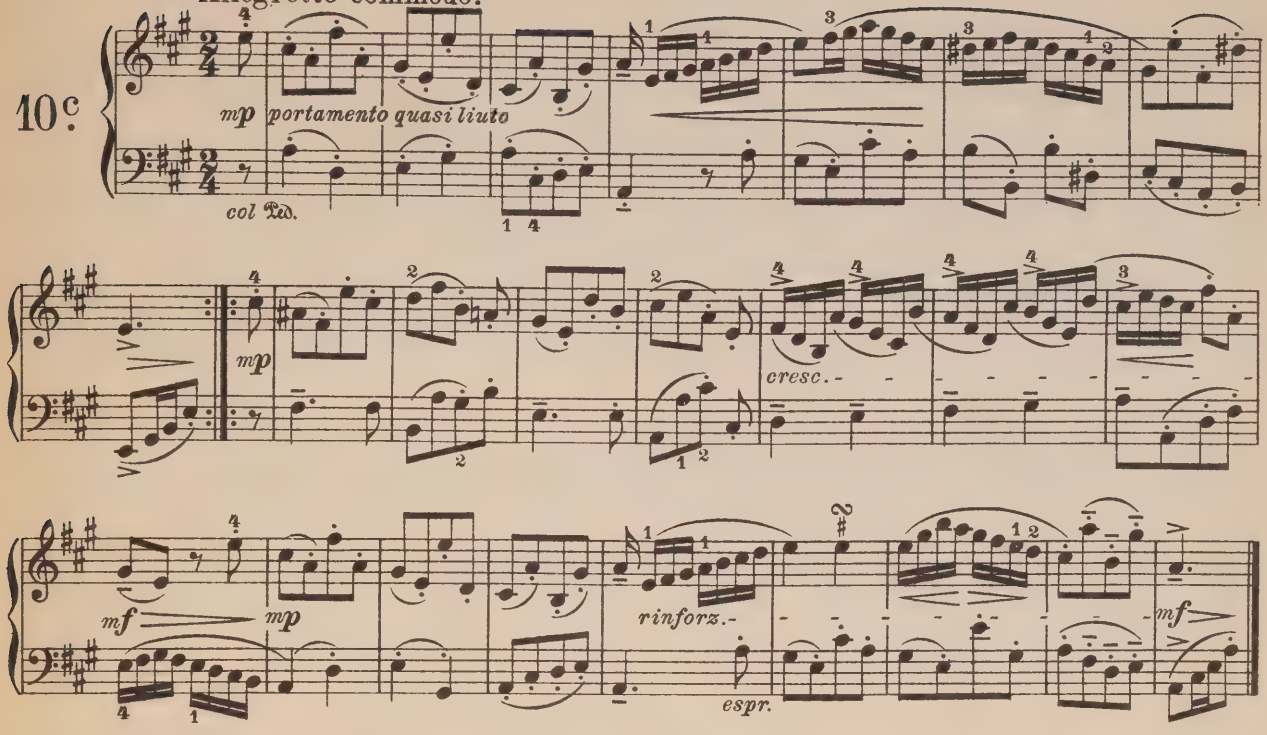
Allegretto grazioso.

10b.



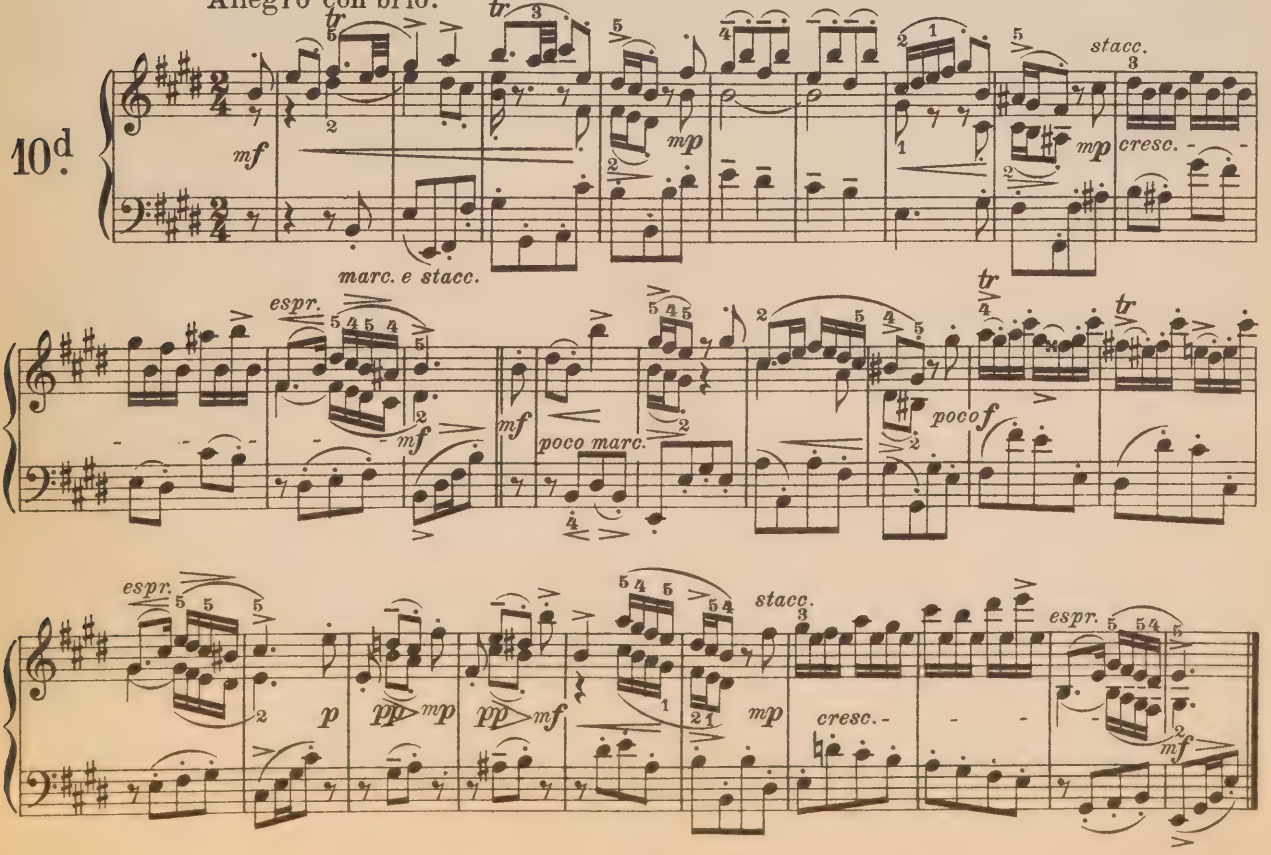
III. La Lutine.

Allegretto commodo.



IV. La Gaillarde.

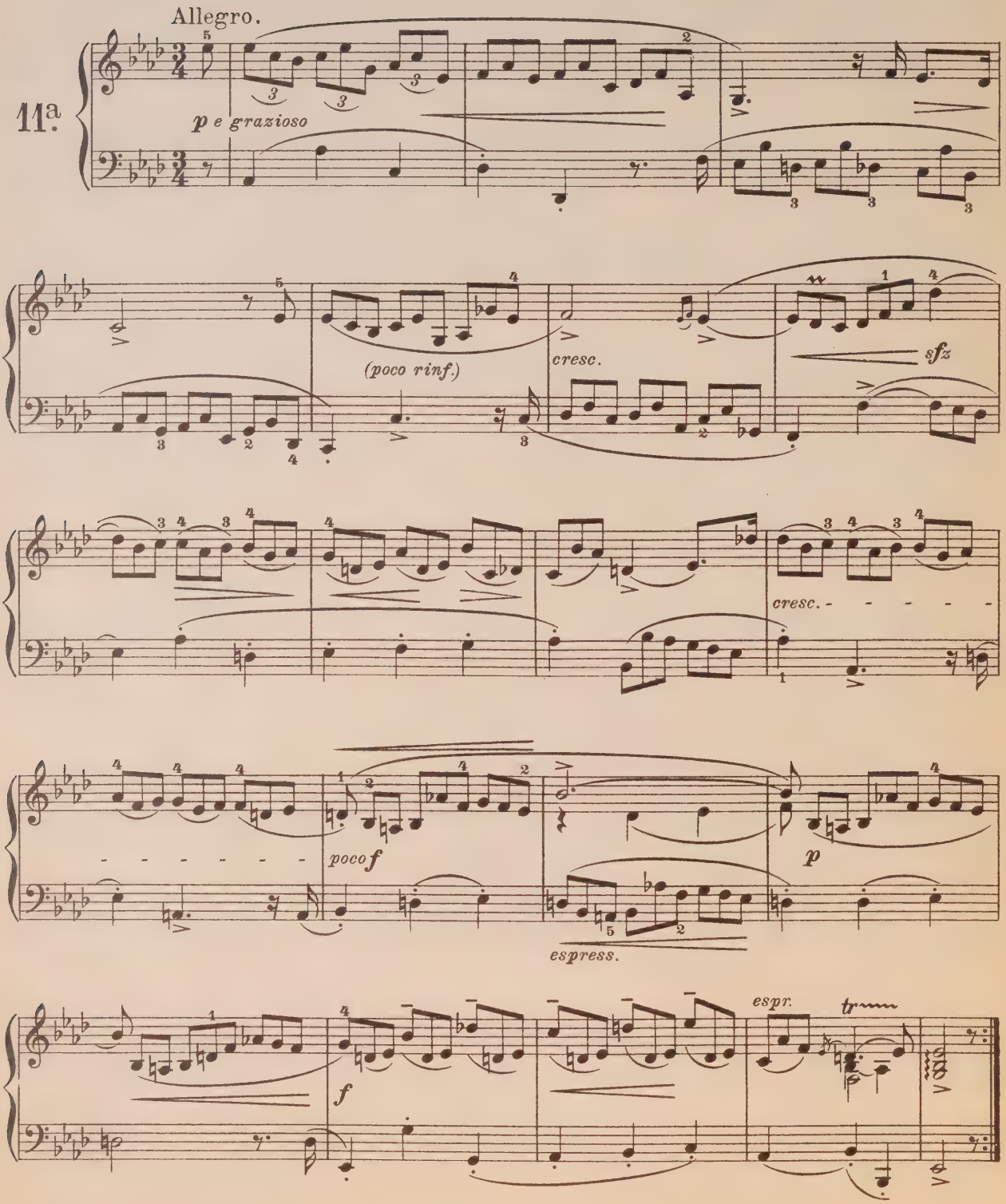
Allegro con brio.

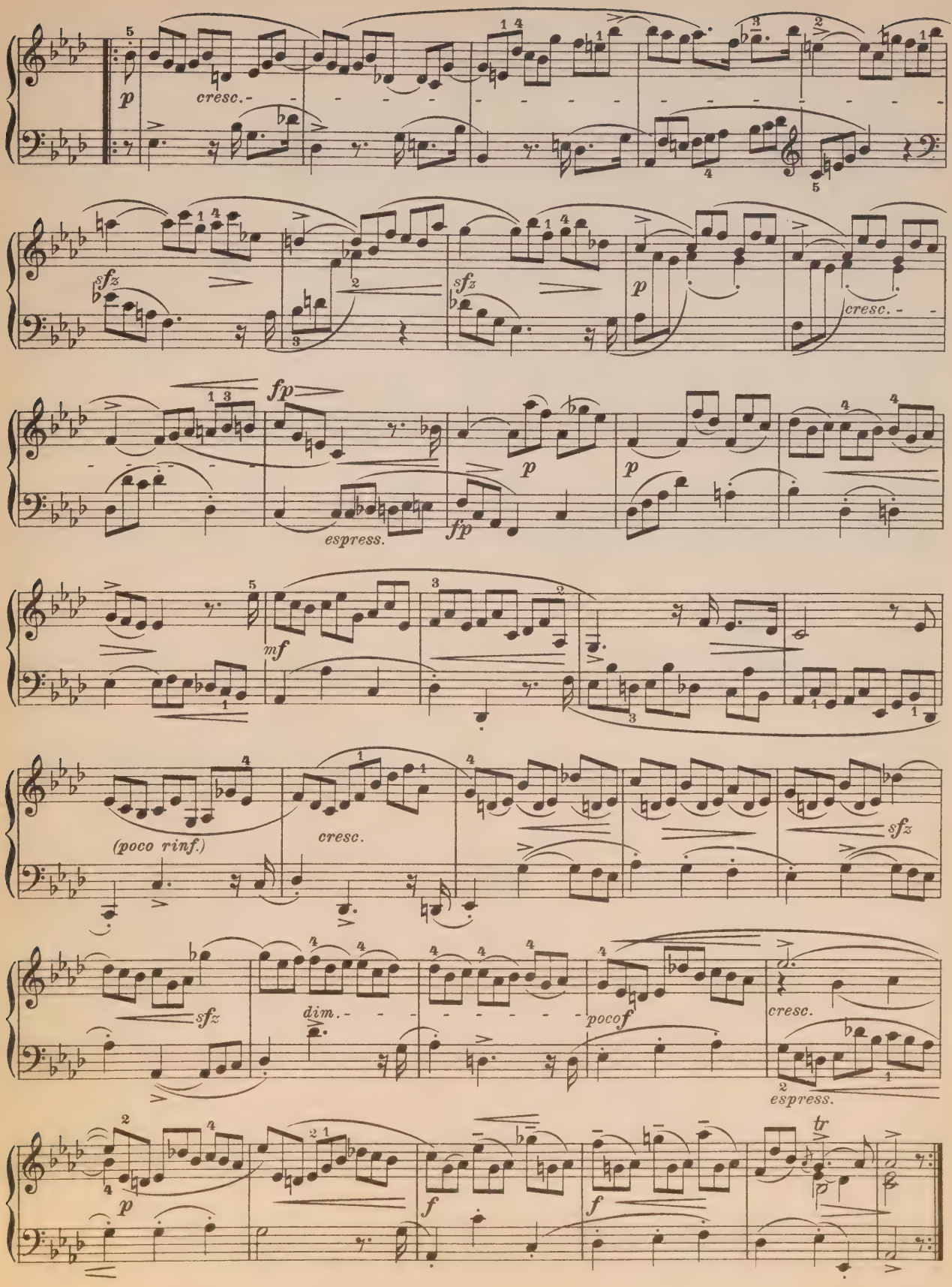


Vier Stücke.

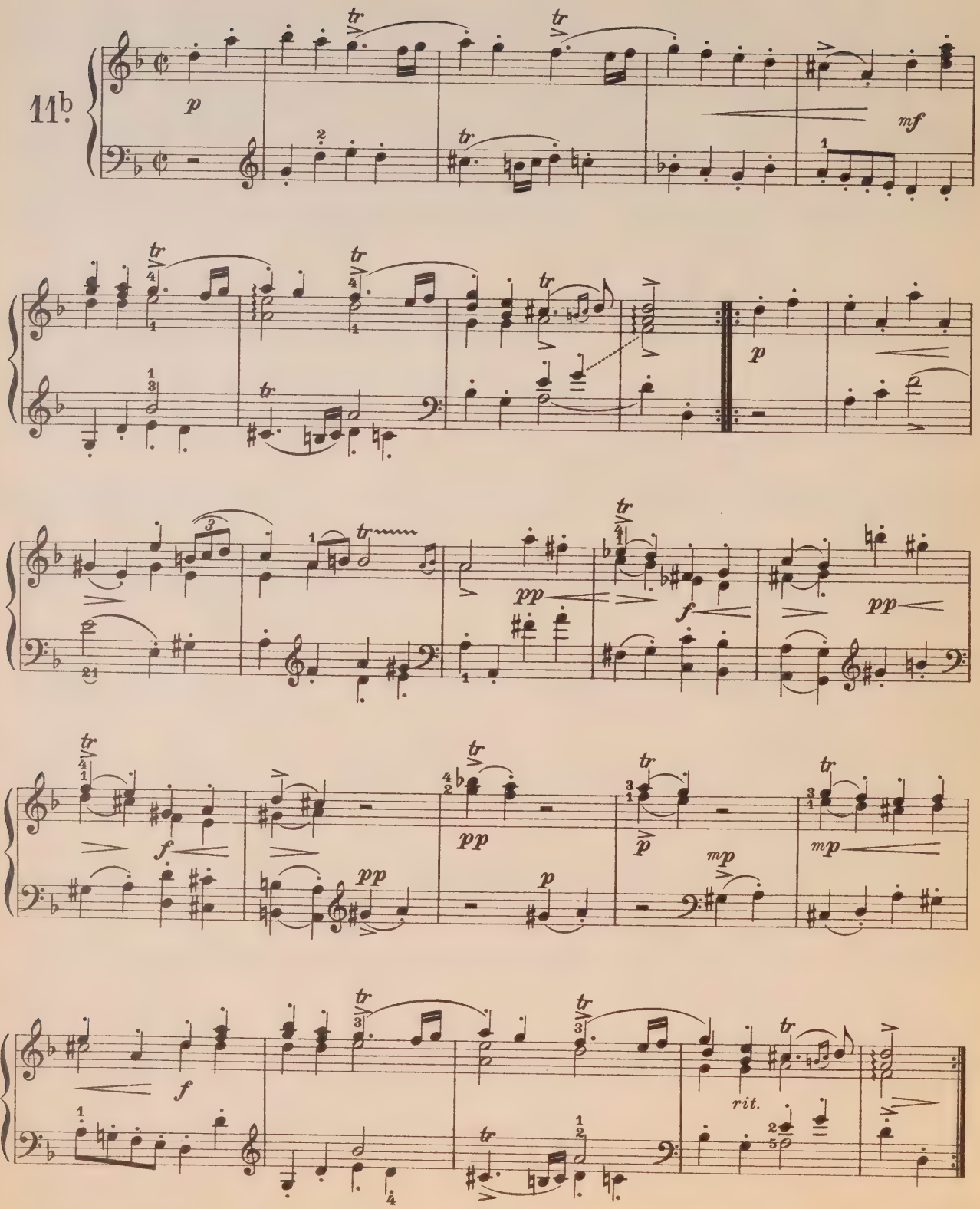
I. Courante.

Johann Philipp Kirnberger.

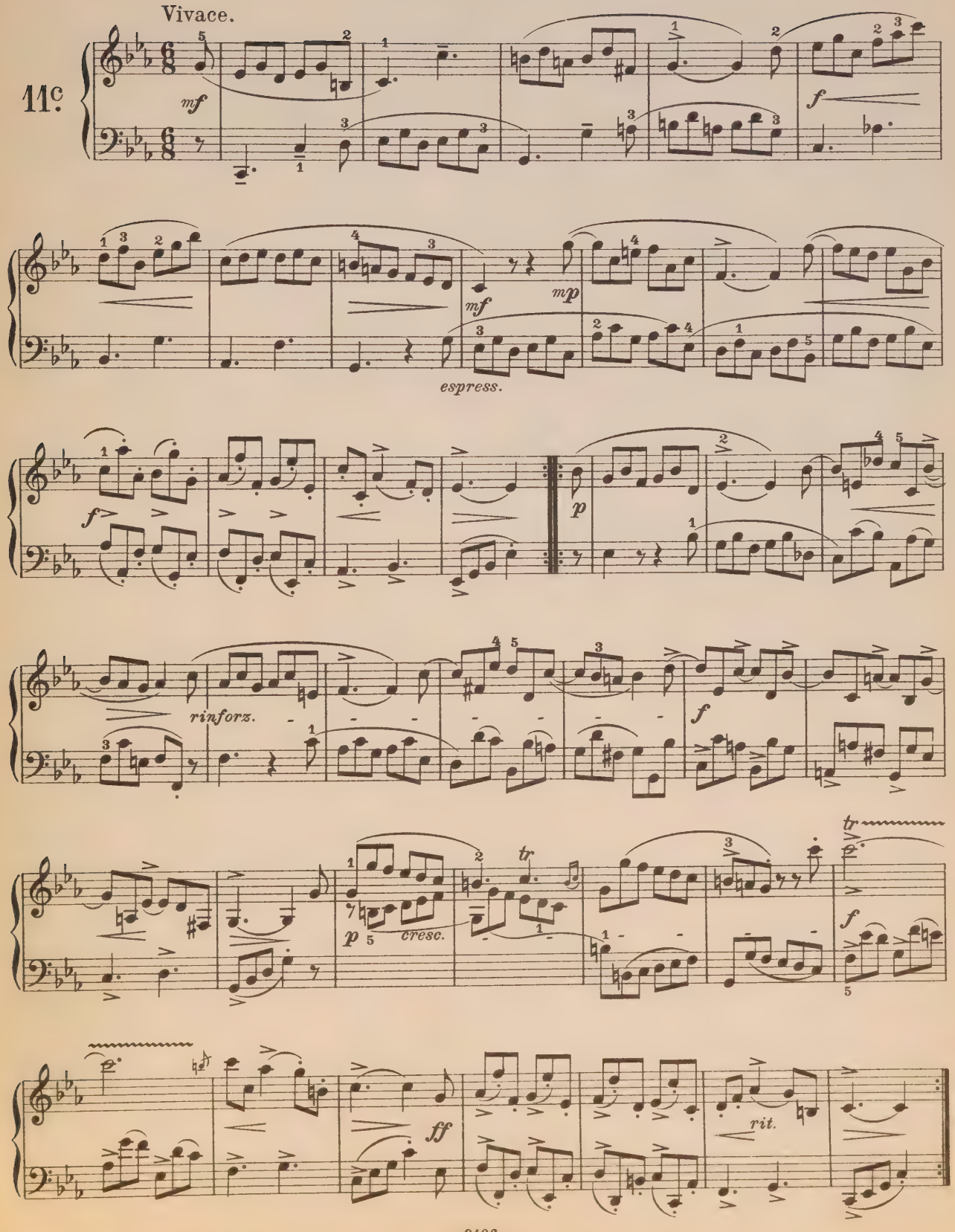



p
cresc.
sfz
sfz
p
cresc.
fp
espress.
fp
p
p
mf
(poco rinf.)
cresc.
sfz
sfz
dim.
pocof
cresc.
espress.
p
f
f
tr

II. Gavotte.

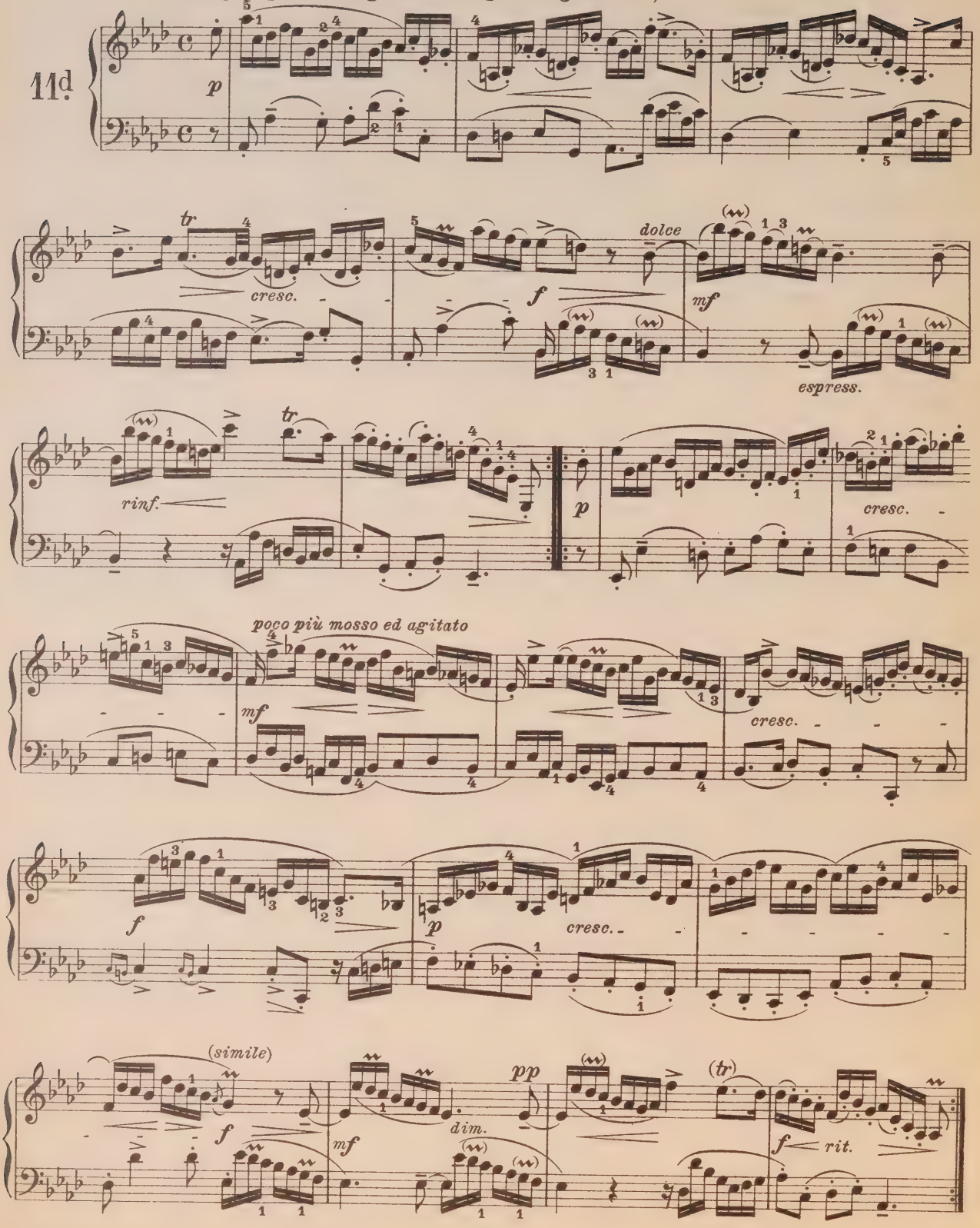


III. Gigue.



IV. Allegro für die Singuhr.

(Allegro quasi Allegretto tranquillo e grazioso.)



Partita Nº II.

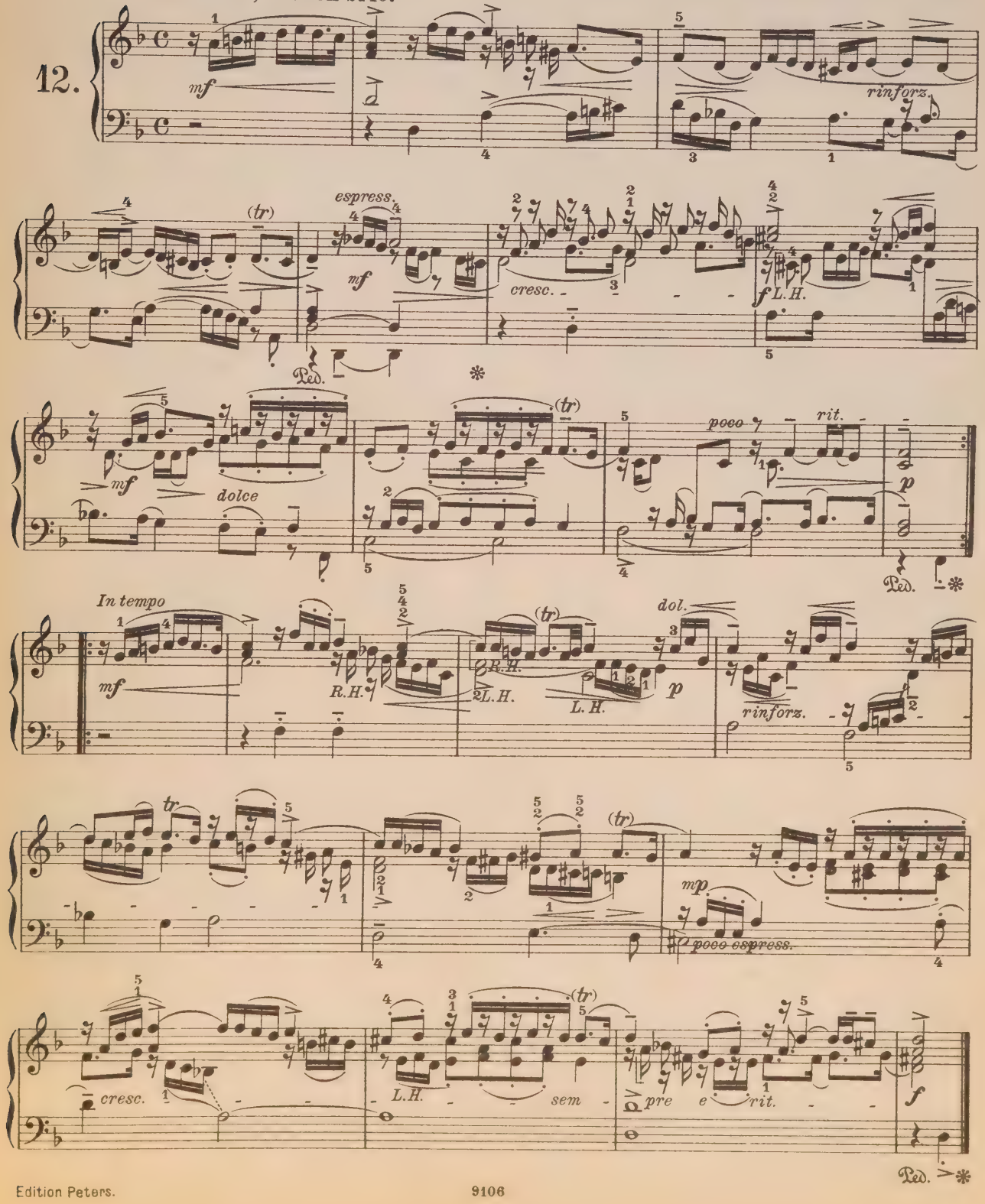
Aus den „Sechs Musikalischen Partien“ 1697.

Allemande.

Johann Krieger.

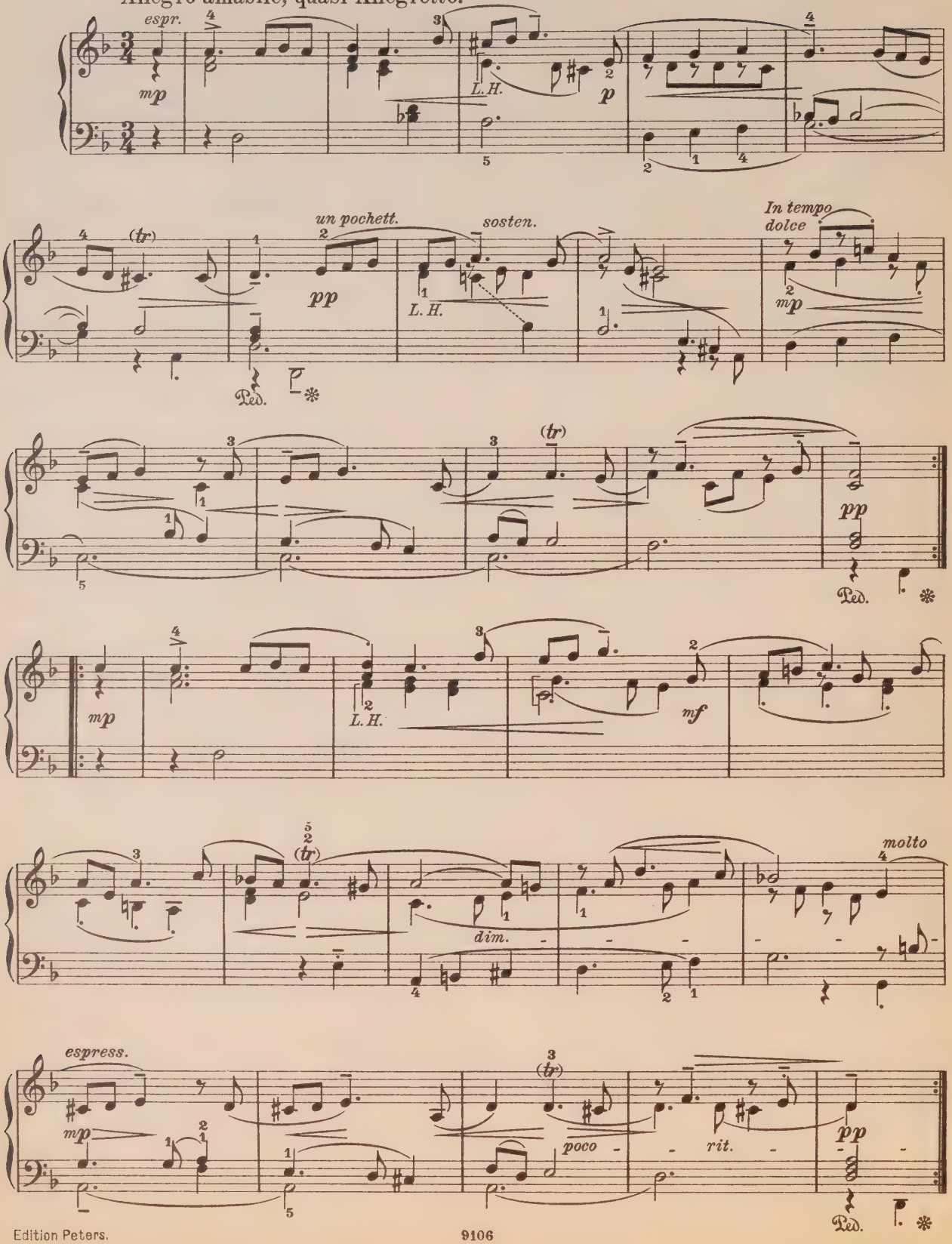
Moderato, ma con brio.

12.



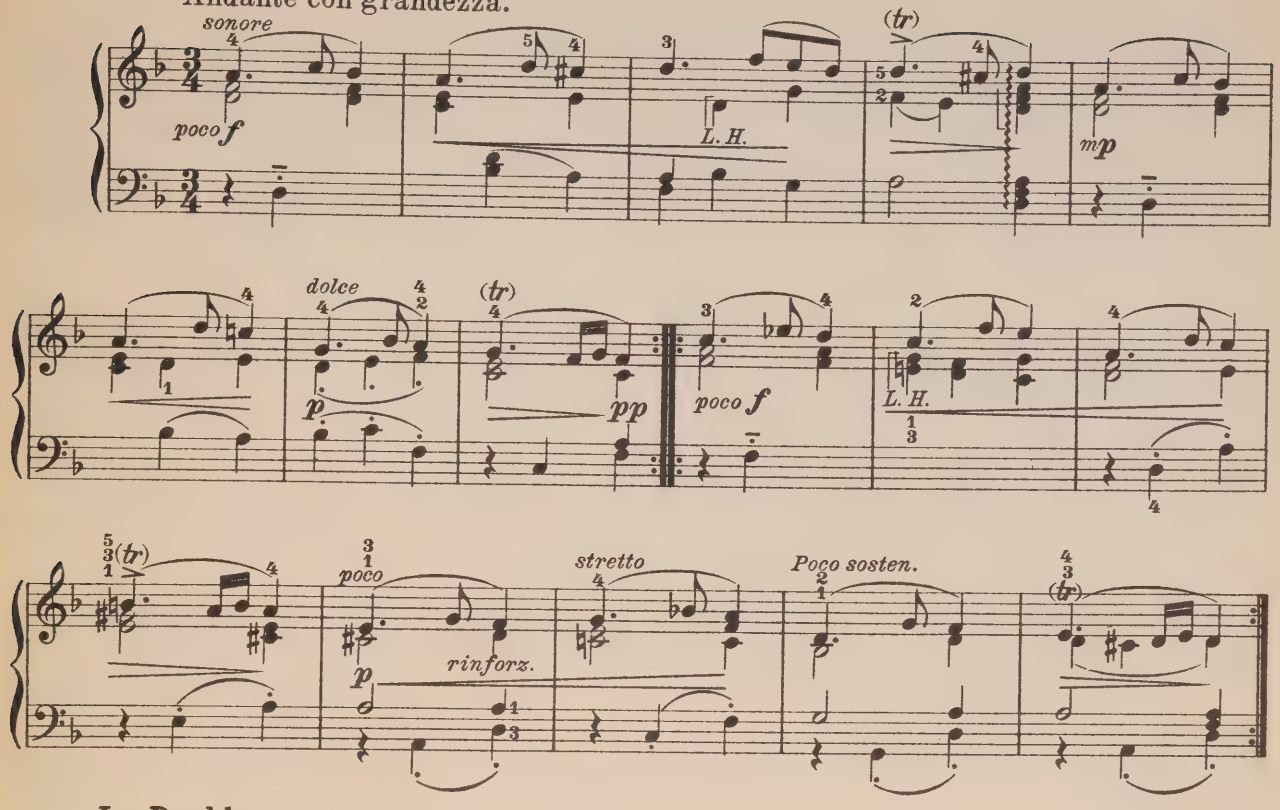
Corrente.

Allegro amabile, quasi Allegretto.



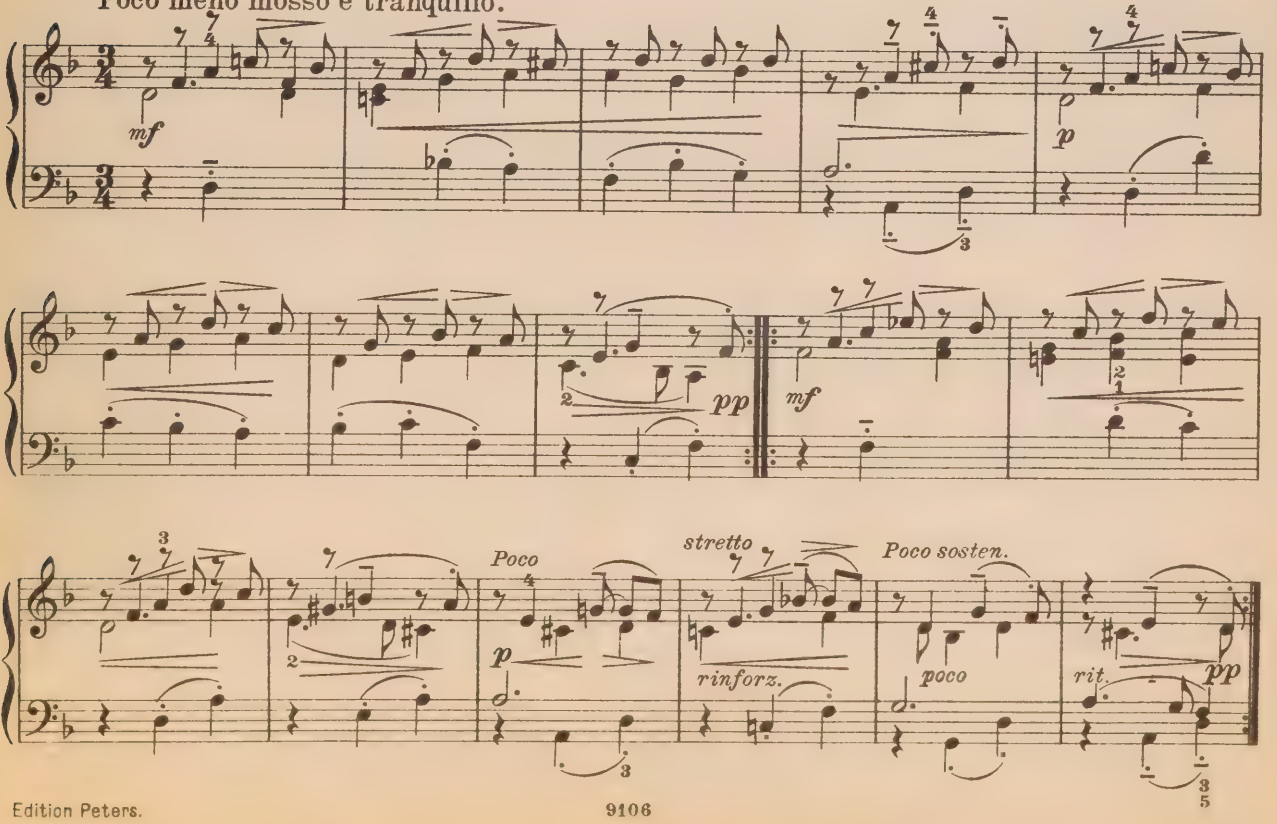
Sarabande mit Double.

Andante con grandezza.

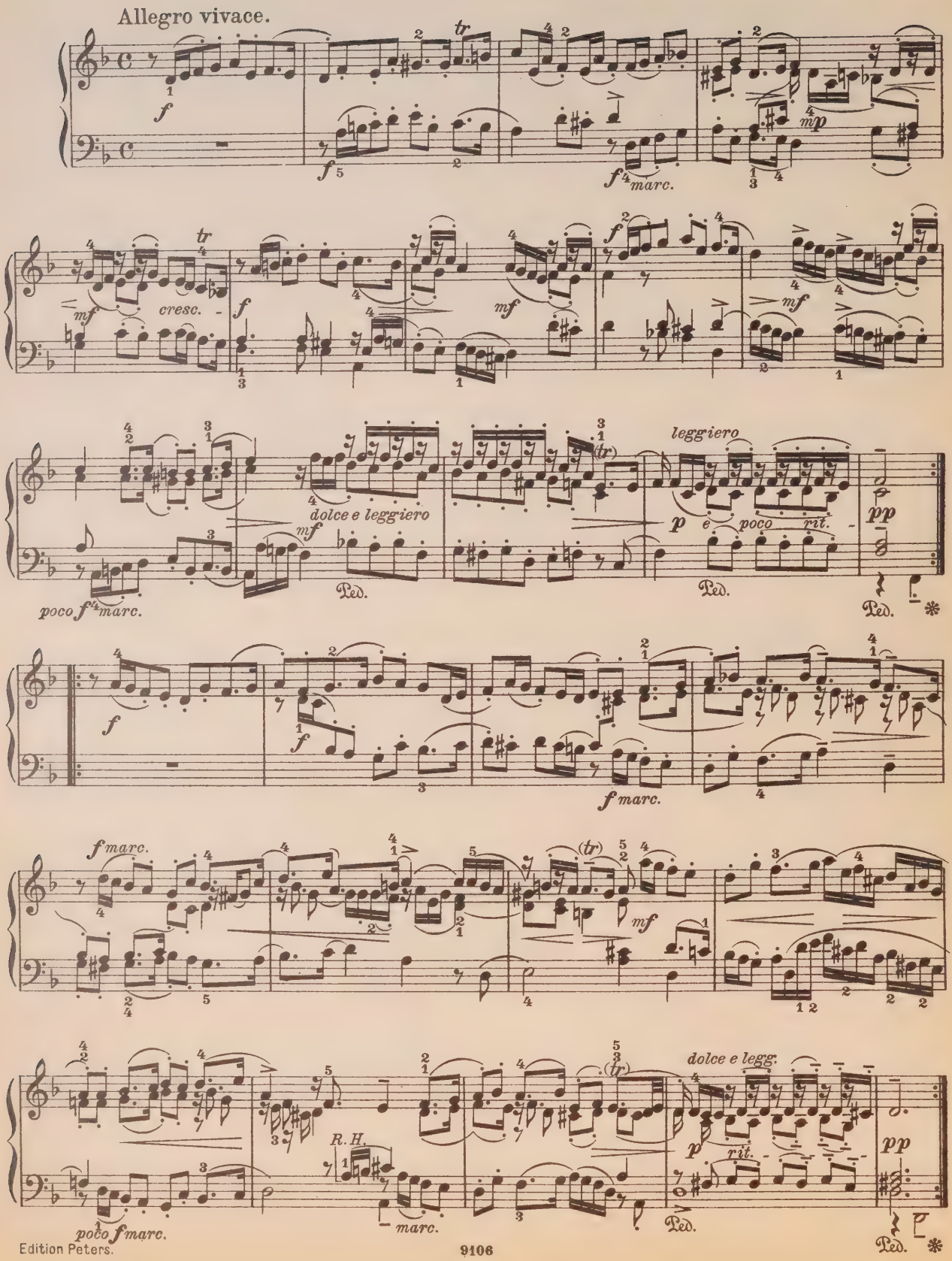


Le Double.

Poco meno mosso e tranquillo.



Gigue.

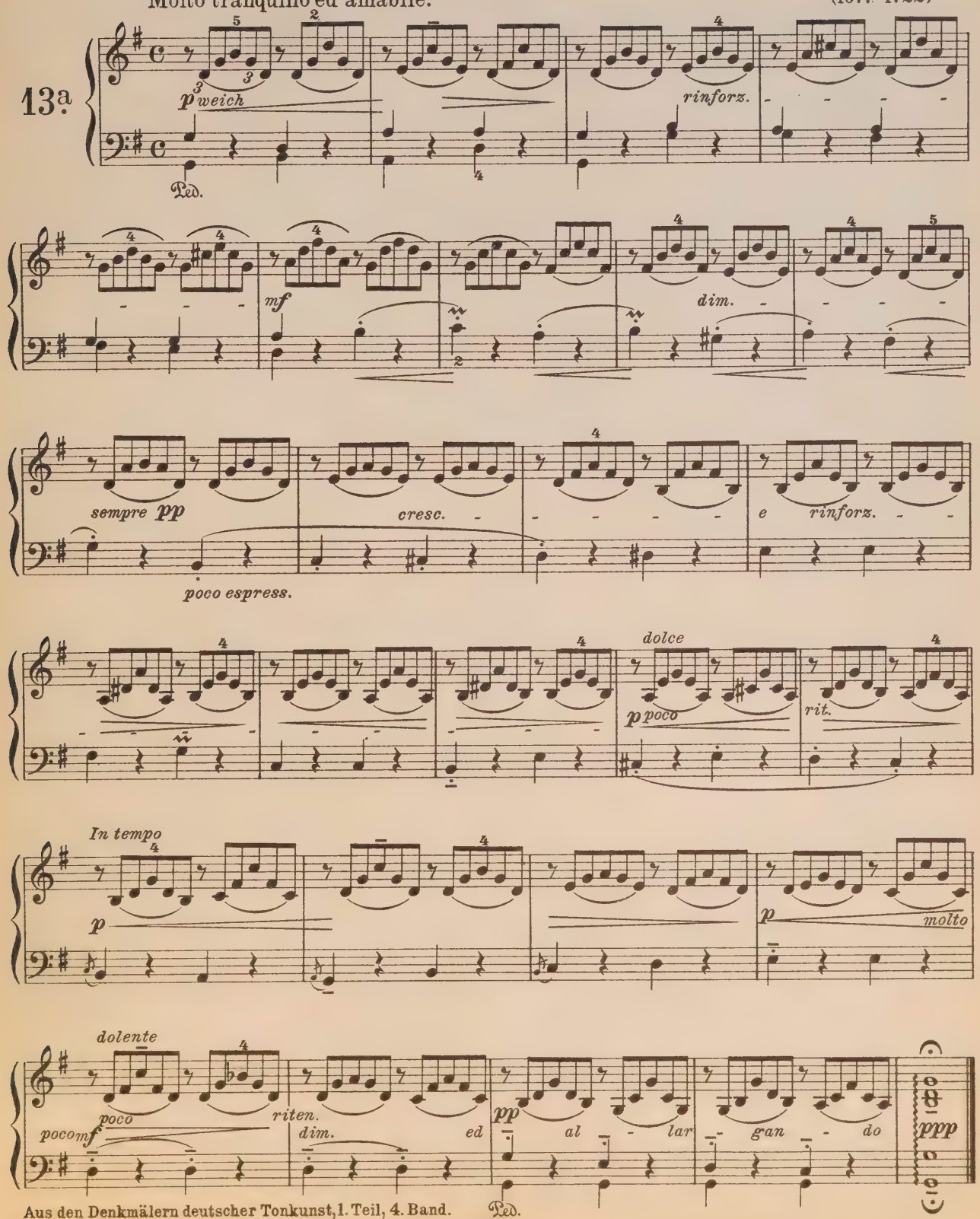

Allegro vivace.
f
f
f marc.
mp
mf
cresc.
f
mf
f
mf
poco f marc.
dolce e leggiero
mf
Ped.
leggiero
p e poco rit.
pp
Ped.
Ped.
f
f
f marc.
f marc.
mf
poco f marc.
R.H.
marc.
dolce e legg.
p rit.
pp
Ped.
Ped.

Vier Stücke.

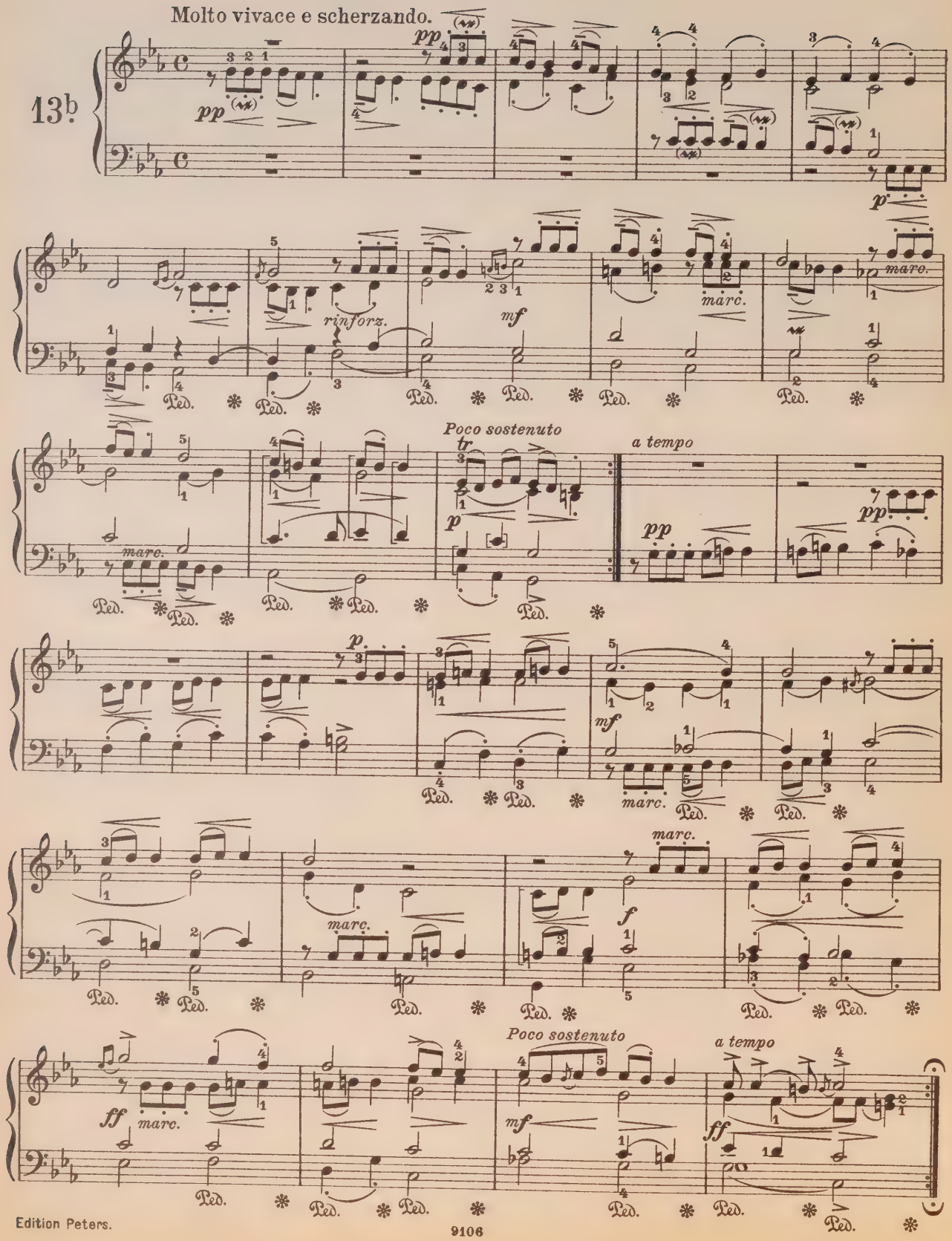
I. Präludium zur V. Partita.

Johann Kuhnau.
(1677-1722)

Molto tranquillo ed amabile.



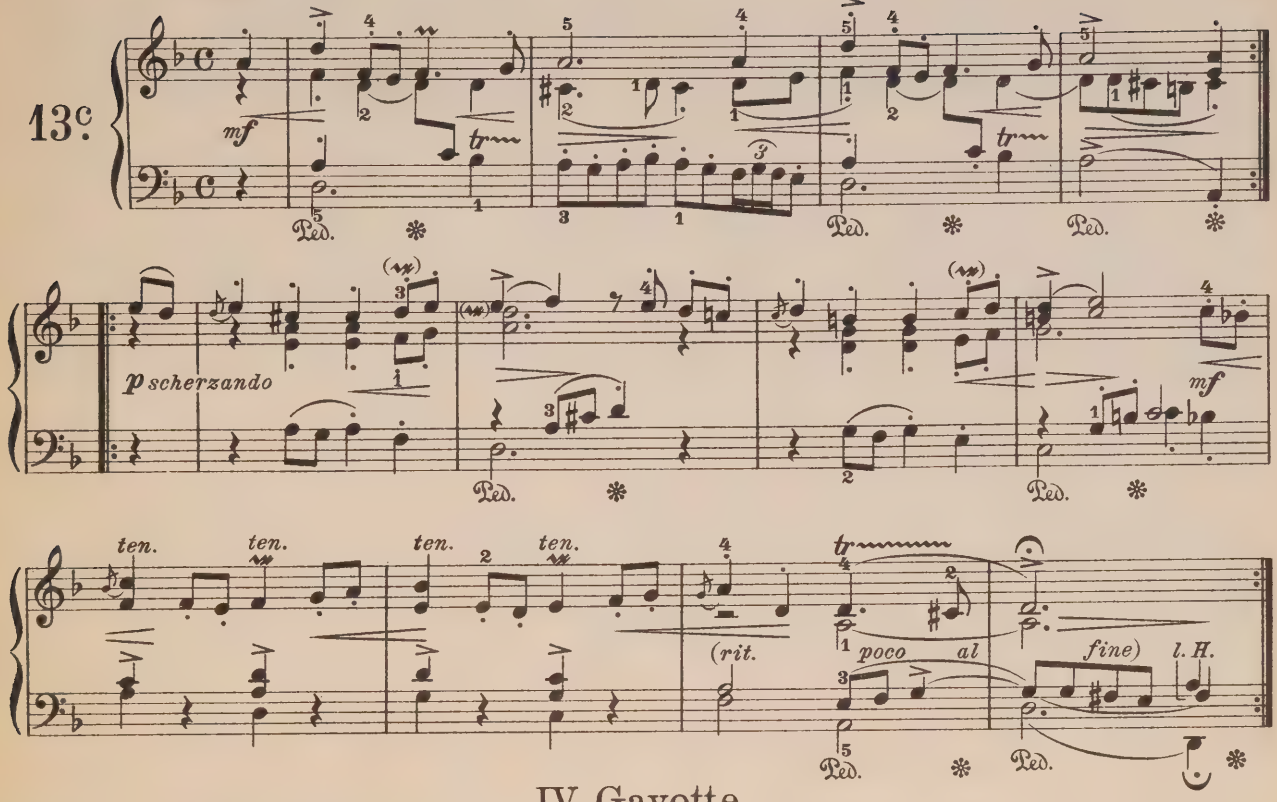
II. Gigue.


Molto vivace e scherzando.
13b
pp
rinforz.
mf
marc.
Poco sostenuto
a tempo
tr
p
ff
f
Ped.

III. Bourrée.

Molto vivace e con brio.

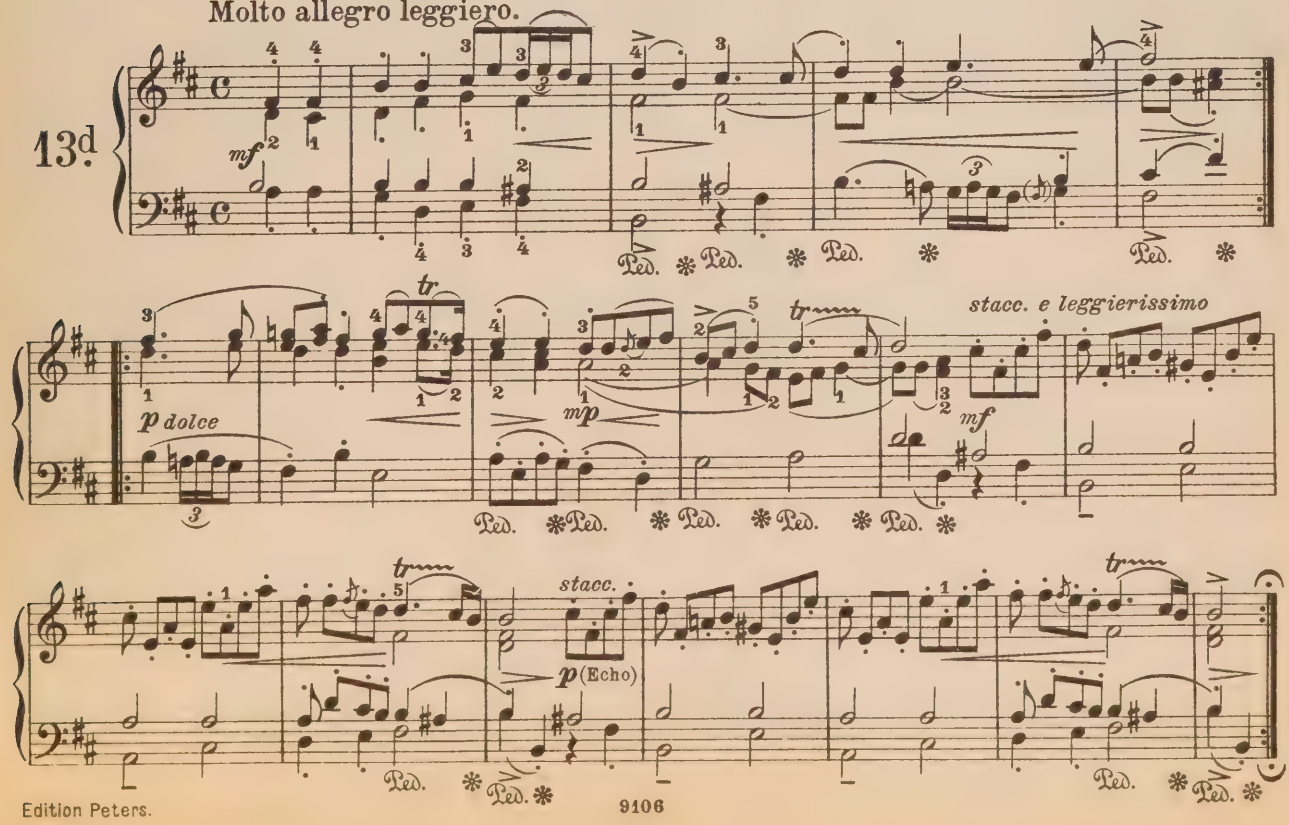
13c



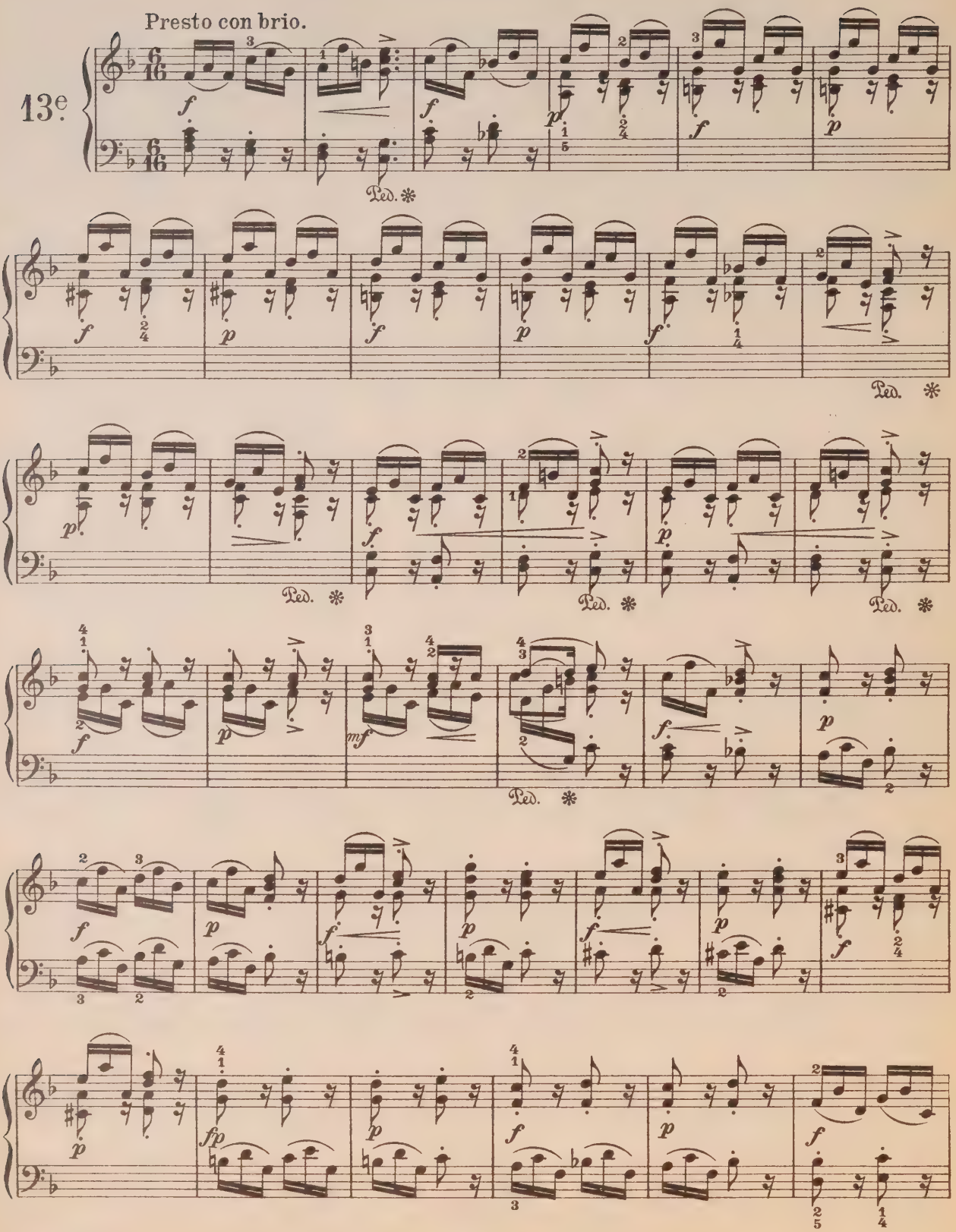
IV. Gavotte.

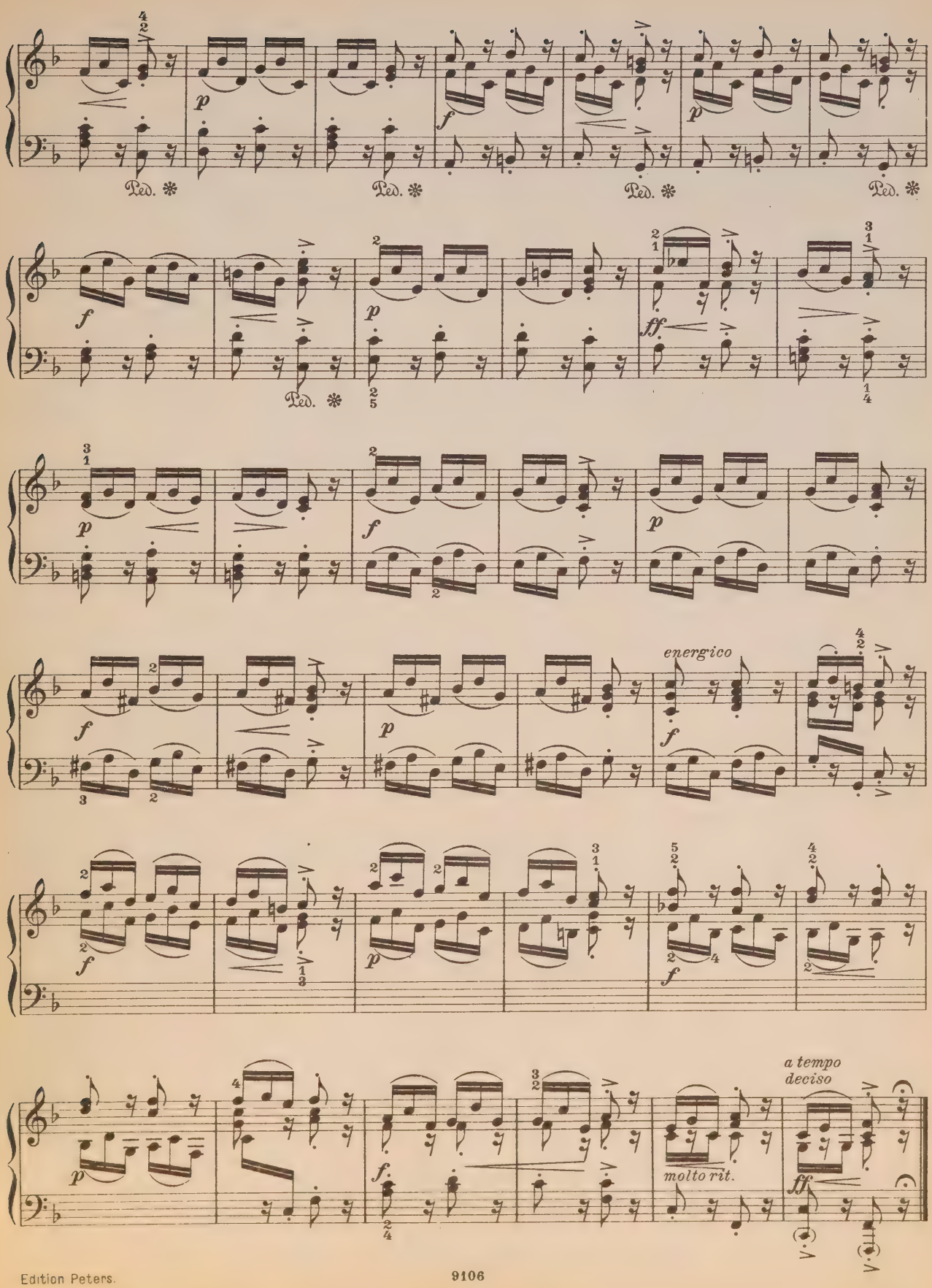
Molto allegro leggiero.

13d



V. Presto aus Sonate III (F dur.)




Ped. ✻
Ped. ✻
Ped. ✻
Ped. ✻
Ped. ✻
energico
molto rit.
a tempo
deciso

Der Streit zwischen David und Goliath.

Das in der Schrifft abgemahlte Portrait des grossen Goliaths ist was seltzames. Denn da præsentiret sich ein Ungeheuer der Natur / ein Baumstarcker Riese. Soll man seine Länge ausmessen / so will ein Maß von 6. Ellen nicht zureichen. Der auff seinem Häupte stehende hohe eherne Helm träget nicht wenig zu dem Anschen seiner Grösse bey. Der schuppige Pantzer / und die umb die Schenckeln gelegte Bein-Harnische nebenst dem wichtigsten Schilde / womit er sich träget / ingleichen sein mit Eisen stark beschlagener und einem Weber-Baume gleicher Spieß / weisen zur Gnüge / daß Kräffte bey ihm seyn müssen / und daß alle diese Centner schwere Lasten ihm in geringsten nicht incommodiren können. Entsetzet man sich fast über dem blossen Abrisse dieses Menschen / wie werden nicht die armen Israeliten erschrocken seyn / als ihnen das lebendige Original dieses ihres Feindes zu Gesichte gekommen. Denn da stehet er vor ihnen in seiner ehernen und mit der Sonnen gleichsam umb den Vorzug des Glantzes streitenden Montierung / und machet mit dem wie Schuppen übereinander hangenden Metall ein ungemeines Geräusche / schnaubt und brauset / als wenn er sie alle auff einmahl verschlingen wolte. Seine Worte klingen in ihren Ohren wie der erschreckliche Donner. Er spricht den Feinden und ihrem Zeuge Hohn / fodert auch aus ihrem Lager einen Helden heraus. Dieser Kampff soll weisen / auff welcher Parthey Schultern das Joch der Dienstbarkeit liegen solle. Er kan sich leichte einbilden / daß bey diesem Mittel der Scepter über die Israeliten denen Philistern in die Hände kommen müsse. Aber man sehe doch nur Wunder! da allen Helden Israelis der Muth sincket / und da ein iederman / wenn der Riese sich nur blicken lässet / die Flucht ergreiffet; da auch der ungeheure Kämpffer nach Gewohnheit die Feinde spöttisch zu halten fortfähret; meldet sich David / ein klein behertztes Pürschgen / und junger Schäfer an / und will sich mit dem Eisen-Fresser schlagen. Solches will ihm zwar vor eine Vermessenheit ausgeleget werden: Alleine David kehret sich wenig dran. Er bleibt bey seiner Heldenmäßigen Resolution, und lässet sich bey der Audientz vor dem Könige Saul vernehmen / er habe nur neulichst durch GOttes Hülffe mit einem Bäre und Löwen / die ihm ein Schaf geraubet / gestritten / diesen grimmigen Bestien den Raub wieder aus dem Rachen gerissen / und sie noch darzu getödtet: Also hoffe er auch / es werde ihm der Streit mit diesem Bäre und Löwen der Philister gelingen. Er tritt demnach im starcken Vertrauen auff die Hülffe seines GOttes mit einer Schleuder und etlichen ausgelesenen Steinen dem gewaltigen Riesen unter die Augen. Da dencken nun die Philister: Itzo wird der grosse Held den kleinen Feind wie ein Stäubchen wegblasen / oder wie eine Fliege tödten: Zumahl da er gantz grimmig wird / und mit erschrecklichen Flüchen auff David loß fulminiret / daß er ihn wie einen Hund achte / und mit keinen Soldaten mäßigen Waffen / sondern mit einem Schäfer-Stecken zu ihm komme. Aber David erschricket nicht / sondern beruffet sich auff seinen GOtt / und prophezeyet dem Feinde / er werde gleich itzo ohne Schwerd / Spieß und Schild zu Boden fallen / den Schedel verliehren / und den Rumpff denen Vögeln und wilden Thieren zur Speise überlassen müssen. Hiermit eilet David auff den Philister zu / und verwundet ihn mit einem in die Stirne tieff hinein geschleuderten spitzigen Steine dermassen / daß er über den Hauffen fället. Ehe er sich wieder auffraffen kan / bedienet sich David der guten Gelegenheit / erwürget ihn mit seinem eigenen Schwerte / und träget seinen abgehauenen Kopff zum Zeichen des Sieges von dem Kampff-Platze weg. Waren vormahls die Israeliten vor dem Scharchen und Pochen des grossen Goliaths geflohen / so fliehen ietzo die Philister bey dem Siege des kleinen Davids / und geben also denen Israeliten Gelegenheit ihnen nach zu eilen / und den Weg mit denen Leichnammen der erschlagenen Flüchtigen anzufüllen. Wie groß die Freude der siegenden Ebräer müsse gewesen seyn / solches ist leichte zu erachten. Die Spur davon zeiget sich darinnen / indem das Frauenzimmer aus den Städten des Jüdischen Landes denen Siegern mit Paucken / Geigen und andern Musicalischen Instrumenten entgegen kömmt / und ein Concert von unterschiedenen Chören anstimmet. Der Text dazu ist dieser: Saul hat 1000 geschlagen / aber David zehen Tausend. Diesem nach exprimiret die Sonata:

(1) Das Pochen und Trotzen des Goliaths.
(2) Das Zittern der Israeliten / und ihr Gebet zu GOtt bey dem Anblicke dieses abscheuligen Feindes.
(3) Die Hertzhafftigkeit Davids / dessen Begierde dem Riesen den stoltzen Muth zu brechen / und das kindliche Vertrauen auff GOttes Hülffe.
(4) Die zwischen David und Goliath gewechselte Streit-Worte / und der Streit selbsten / darbey dem Goliath der Stein in die Stirne geschleudert / und er dadurch gefället / und gar getödtet wird.
(5) Die Flucht der Philister / ingleichen wie ihnen die Israeliten nachjagen / und sie mit dem Schwerte erwürgen.
(6) Das Frolocken der Israeliten über diesem Siege.
(7) Das über dem Lobe Davids von denen Weibern Chorweise musicirte Concert.
(8) Und endlich die allgemeine in lauter Tantzen und Springen sich äusernde Freude.

Sonata prima.

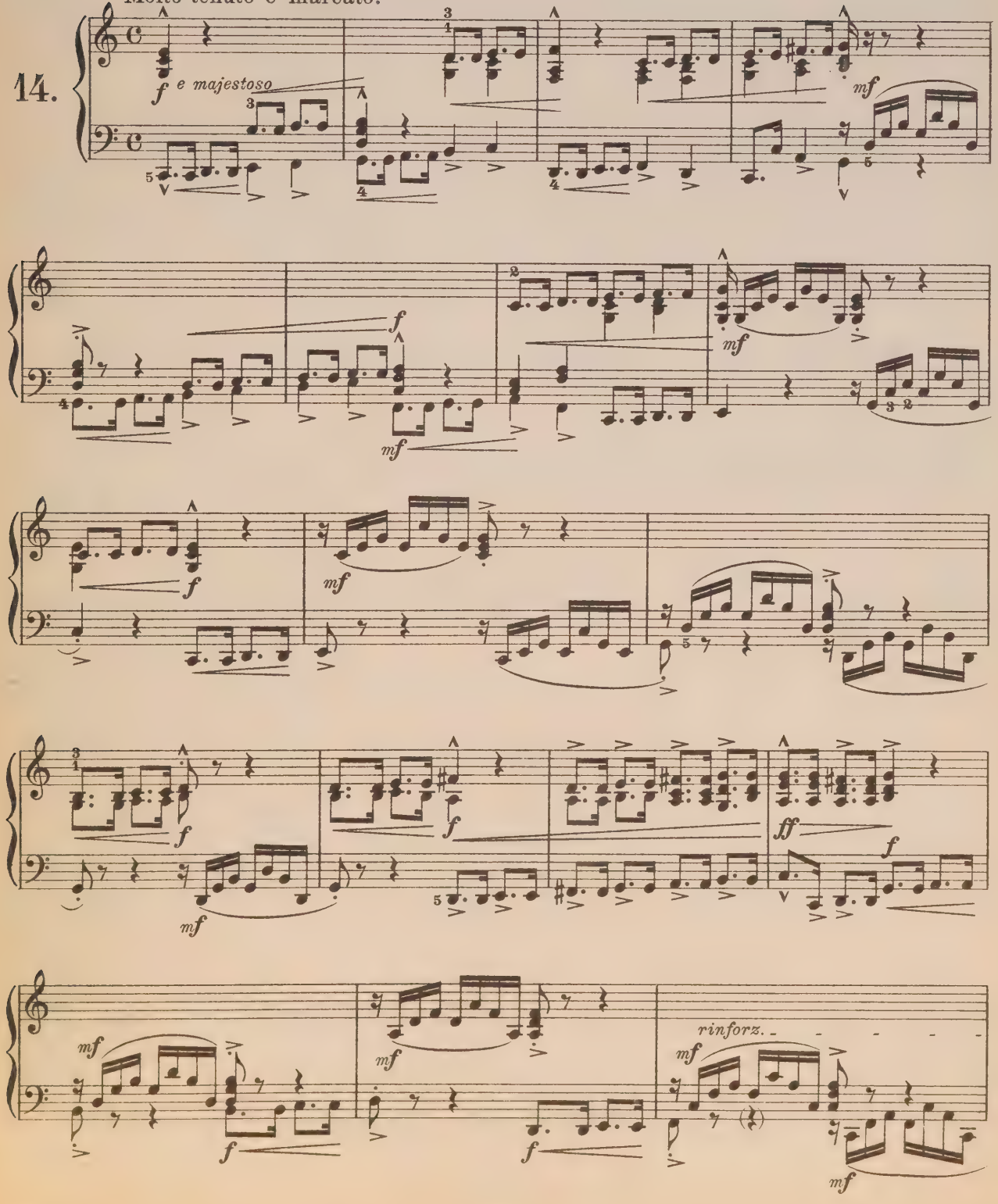
Il Combattimento trà David e Goliath.

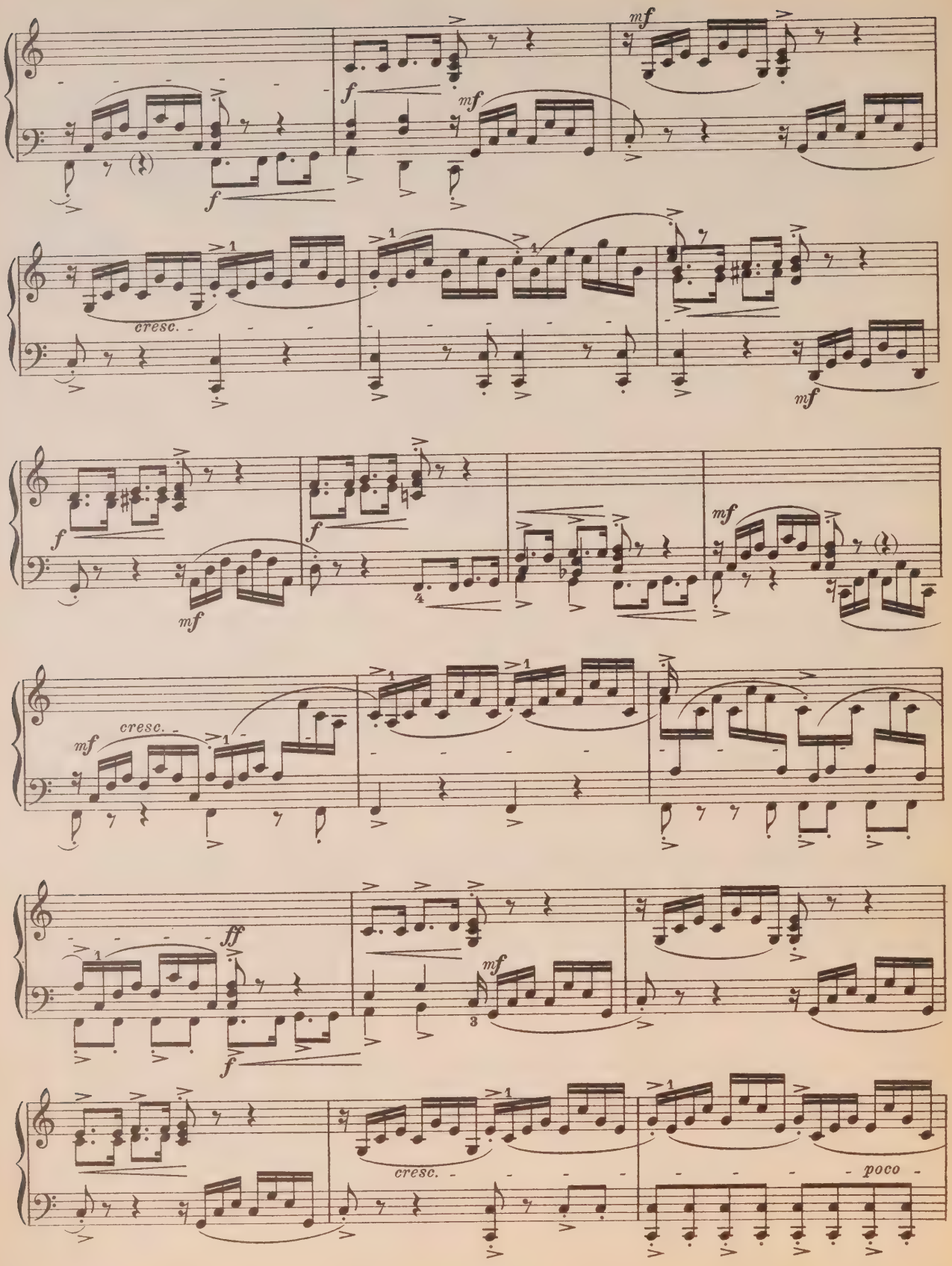
Le bravate di Goliath.

Molto tenuto e marcato.

Johann Kuhnau.

14.

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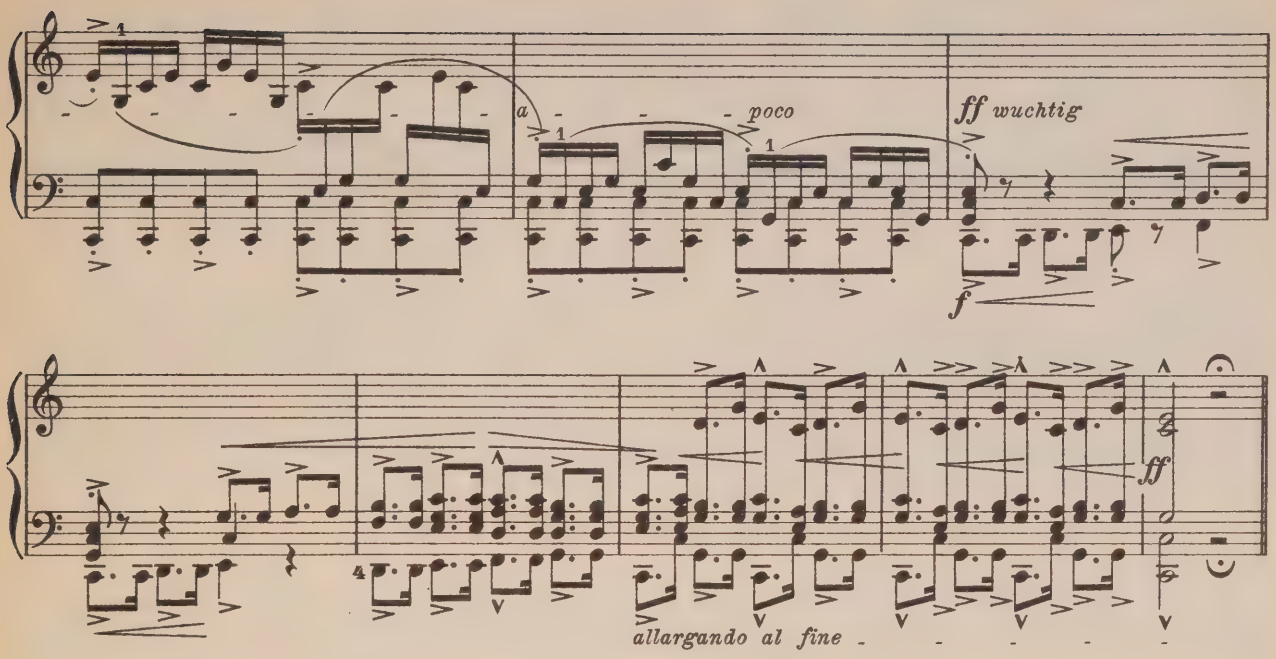
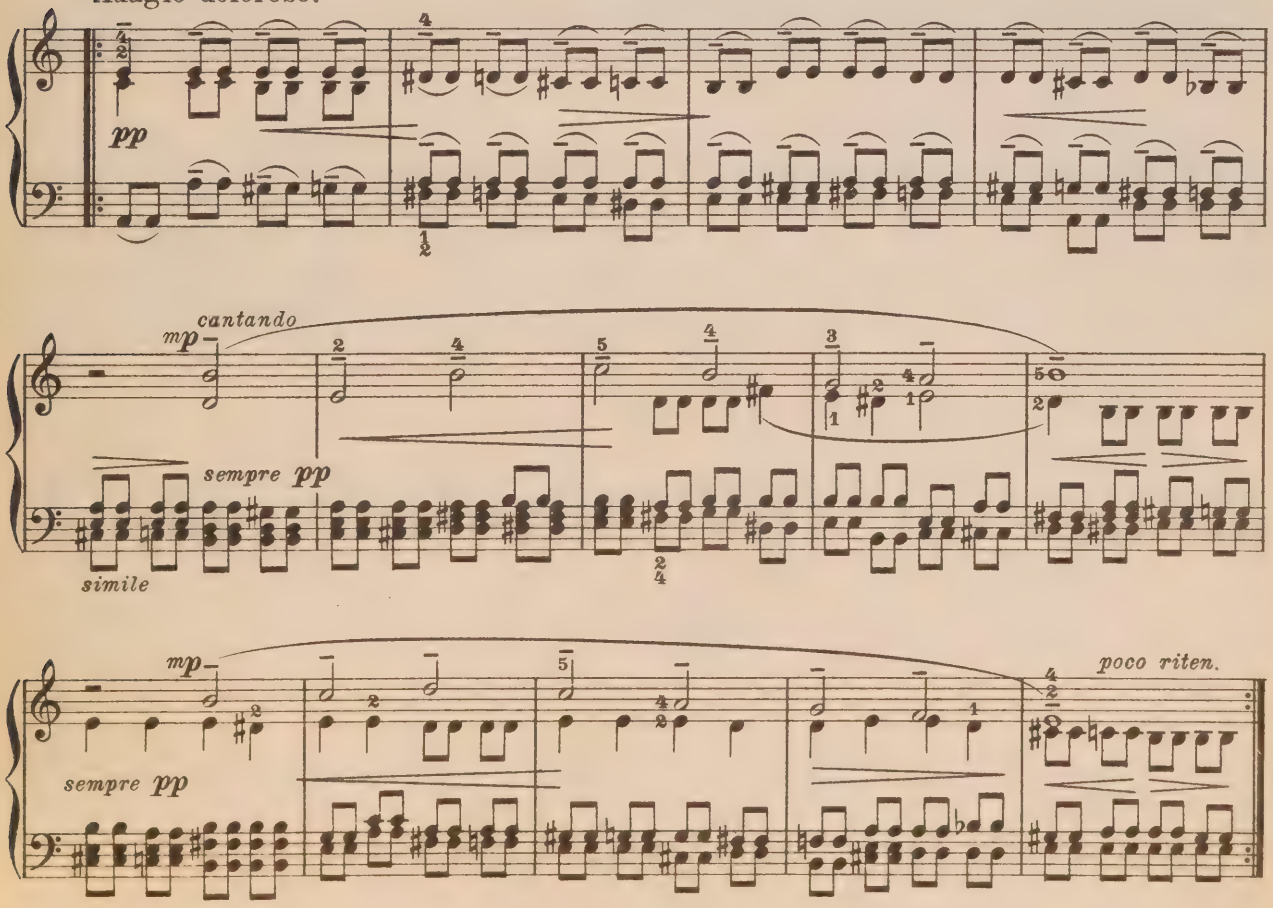
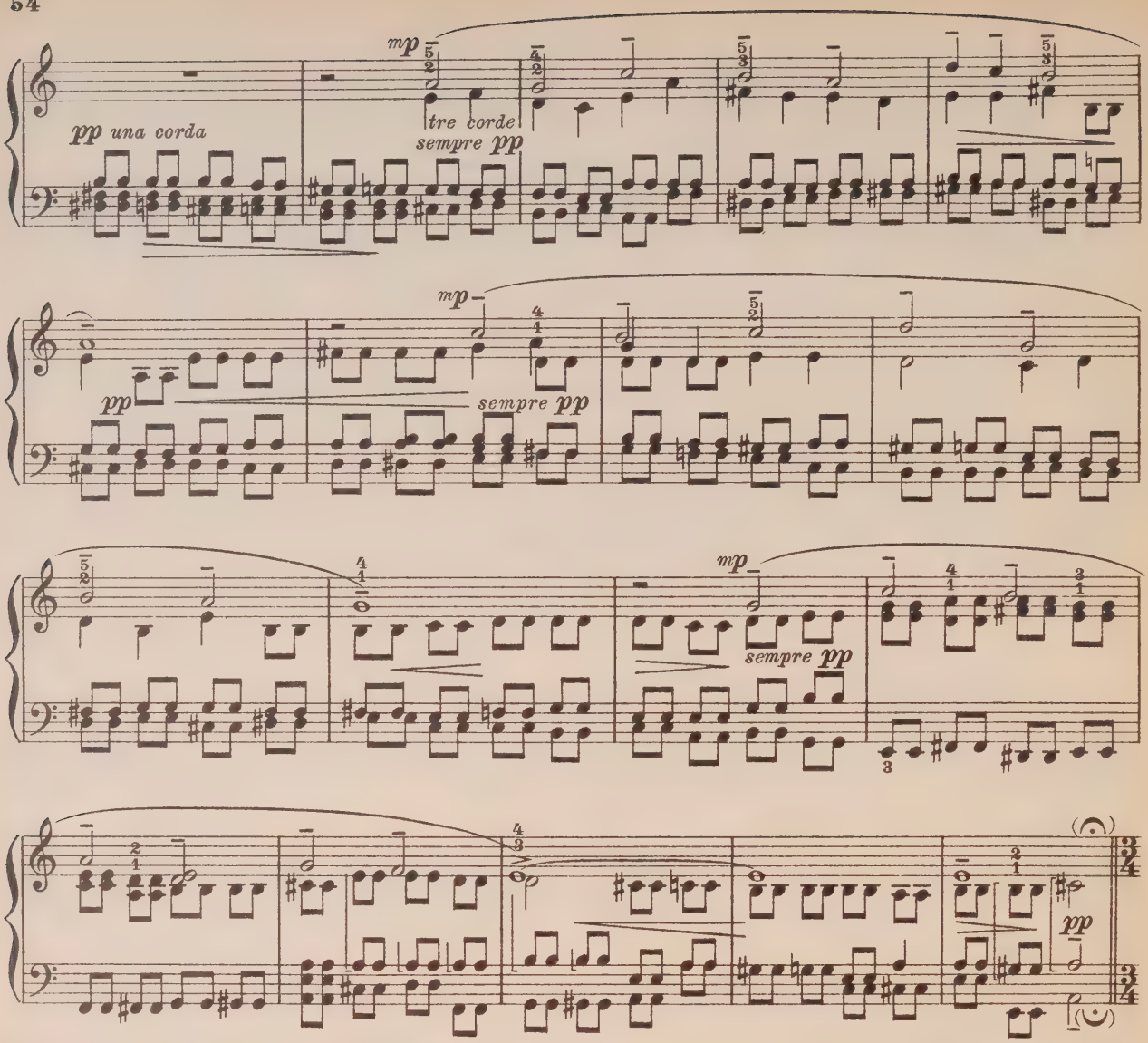
cresc.
poco



Il tremore degl' Israliti alla comparsa del Gigante, e la loro preghiera fatta a Dio.

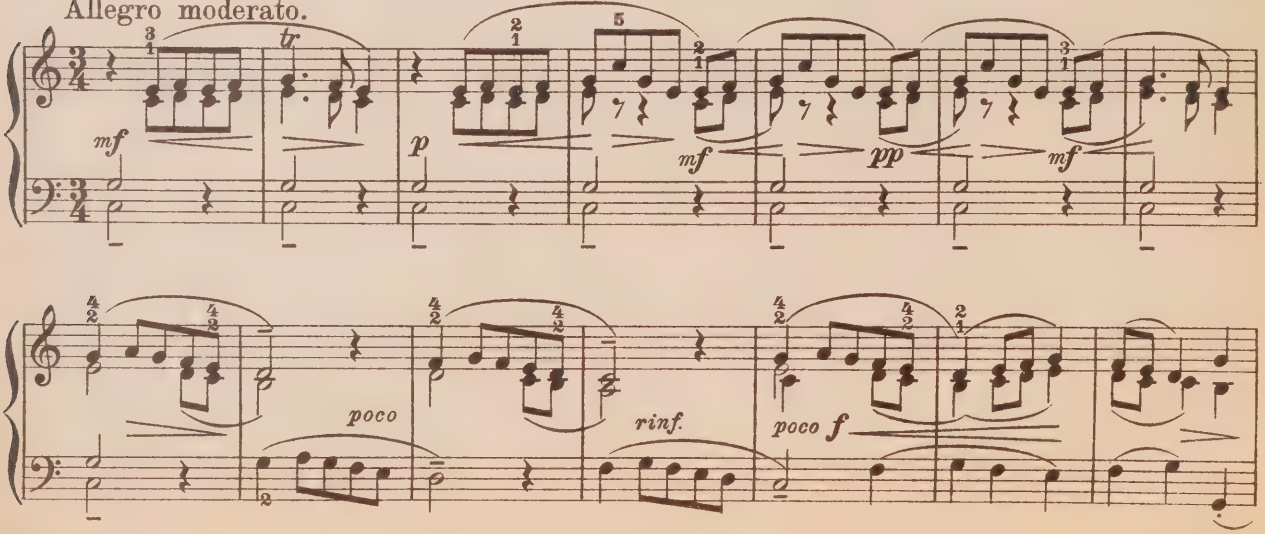
Adagio doloroso.

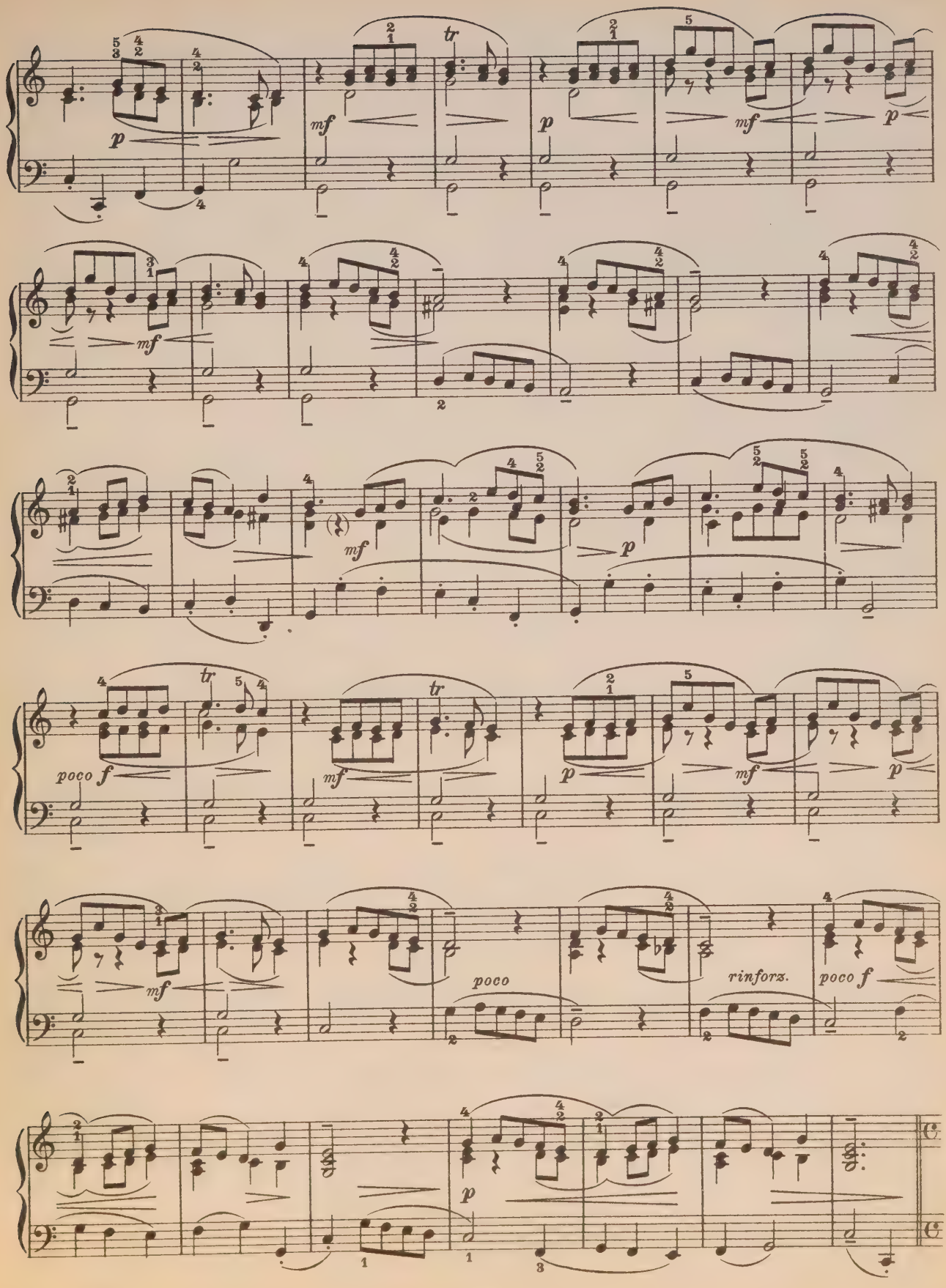




Il Coraggio di David, ed il di lui ardore di rintuzzar l'orgoglio del nemico spaventevole, colla sua confidenza messa nell'ajuto di Dio.

Allegro moderato.




p
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poco f
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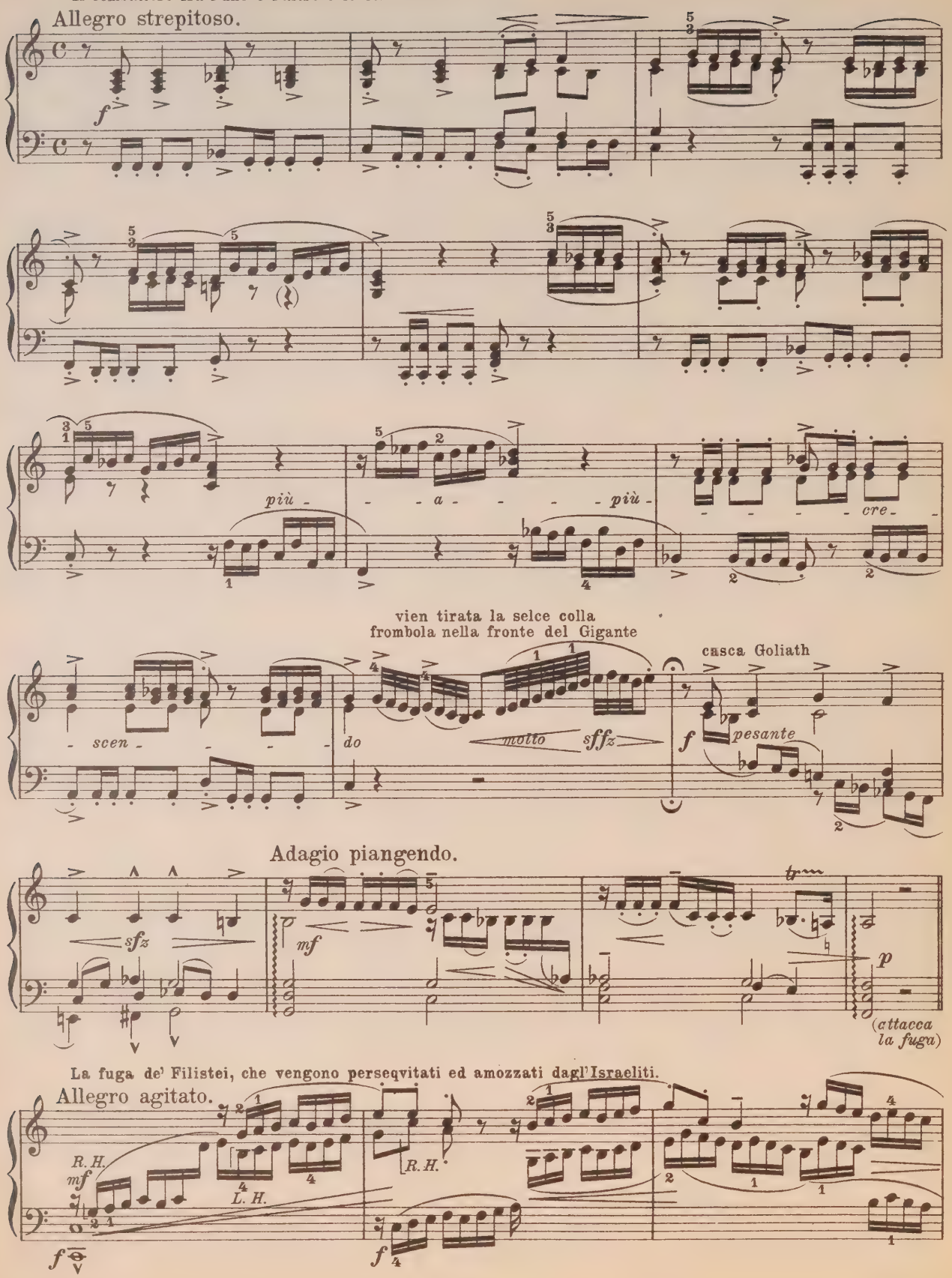
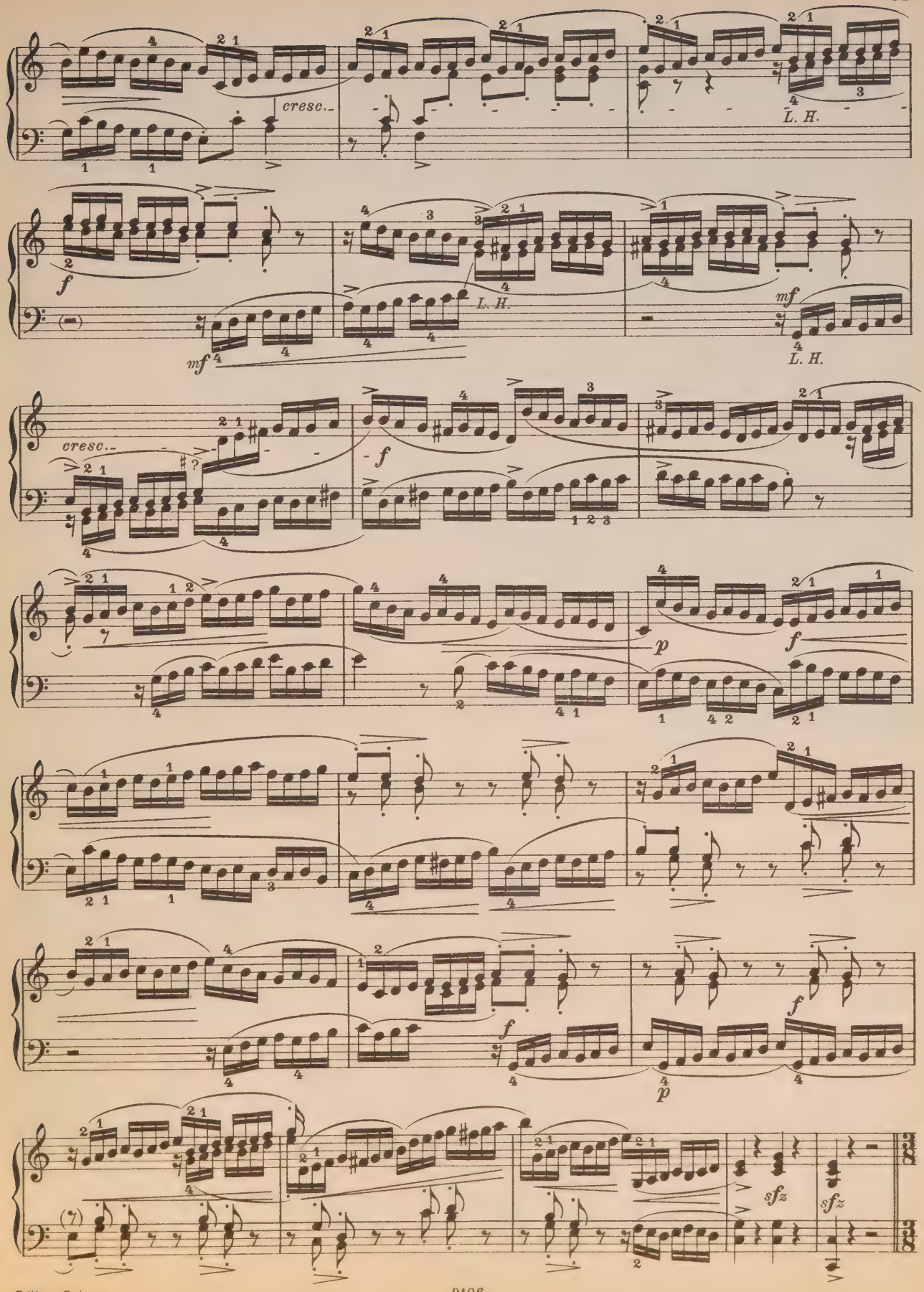
rinforz.
poco f
p

Il combattere frà l'uno e l'altro e la loro contesa.




cresc.
L. H.
f
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L. H.
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L. H.
cresc.
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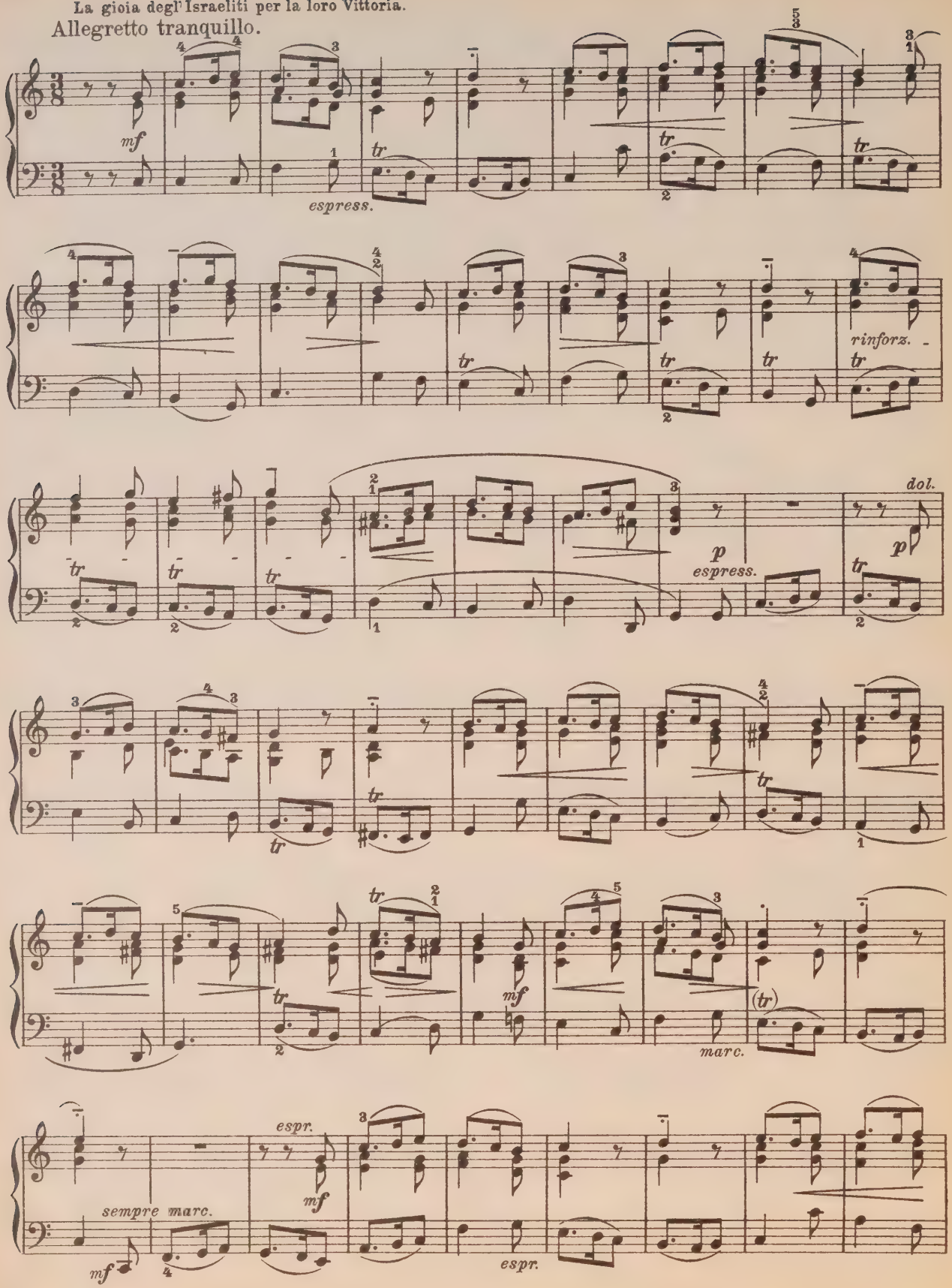
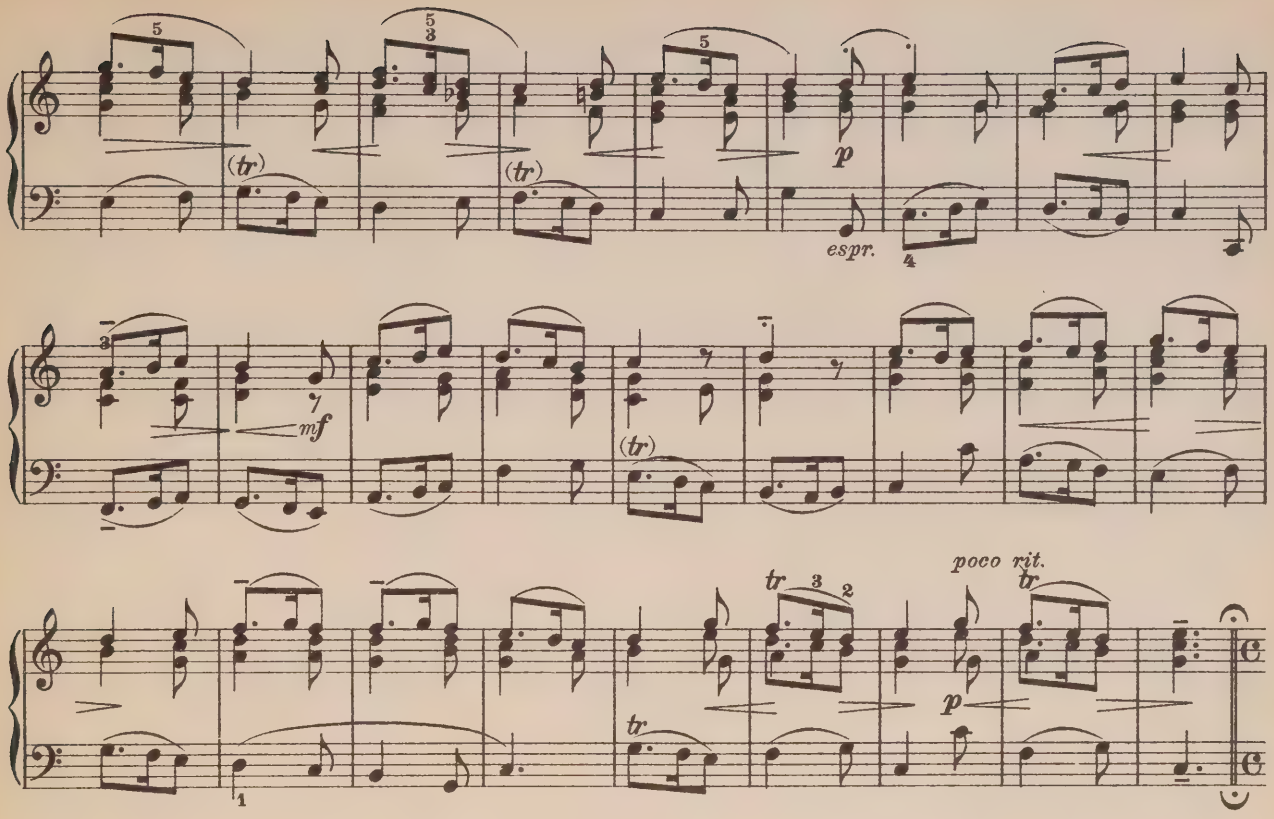
sfz

La gioia degl' Israeliti per la loro Vittoria.

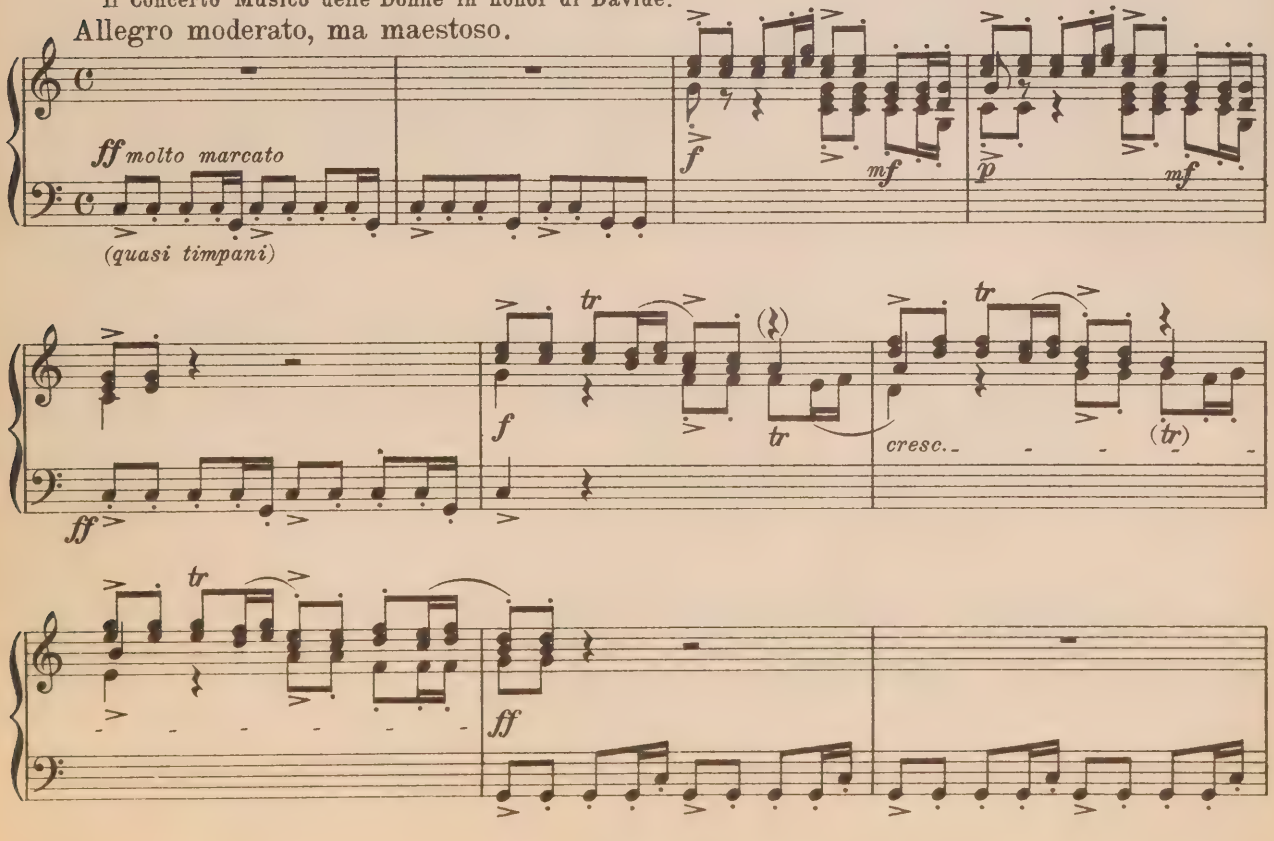
Allegretto tranquillo.

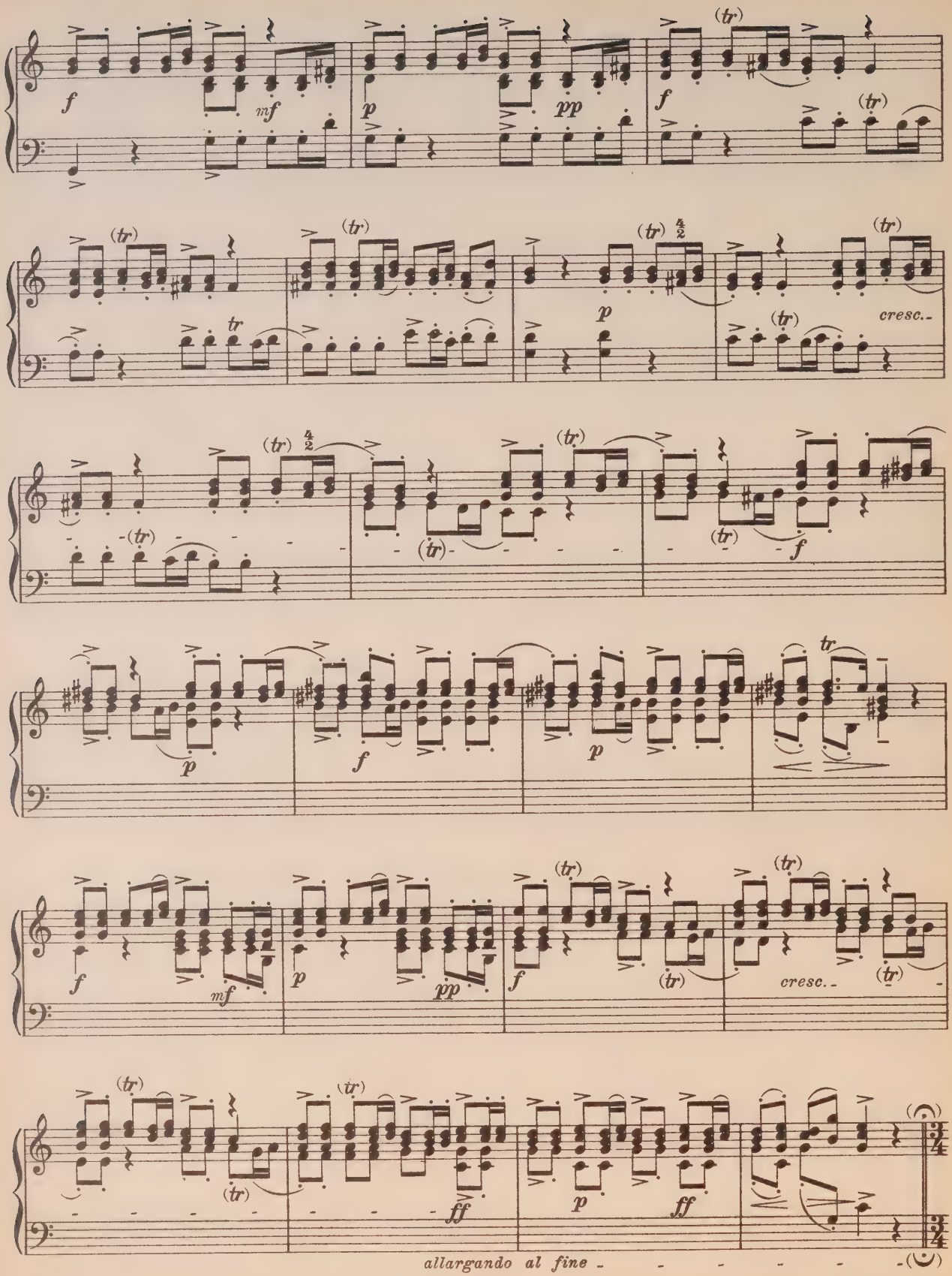




Il Concerto Musico delle Donne in honor di Davide.

Allegro moderato, ma maestoso.




f
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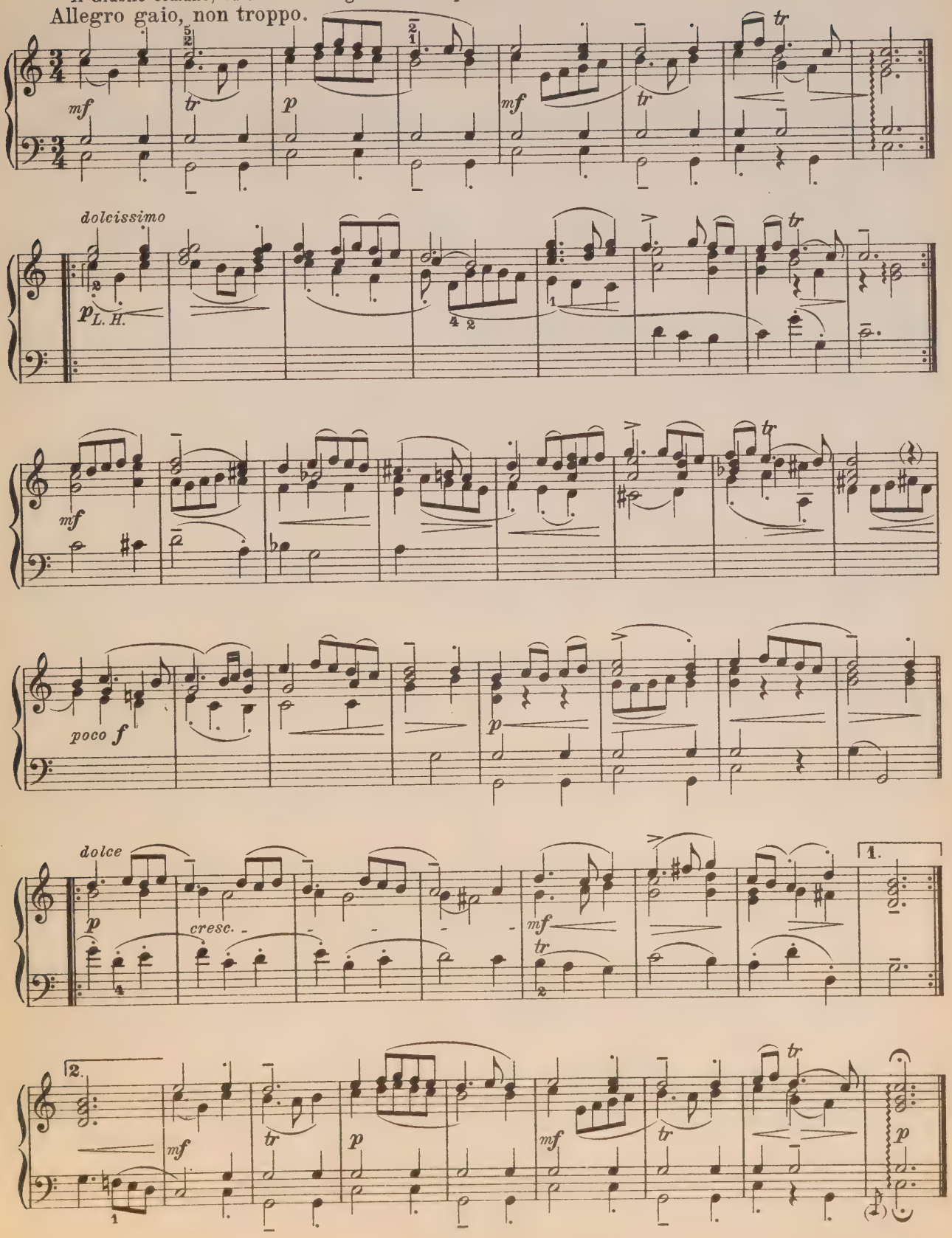
ff
allargando al fine

Il Giubilo comune, ed i balli d'allegrezza del Populo.

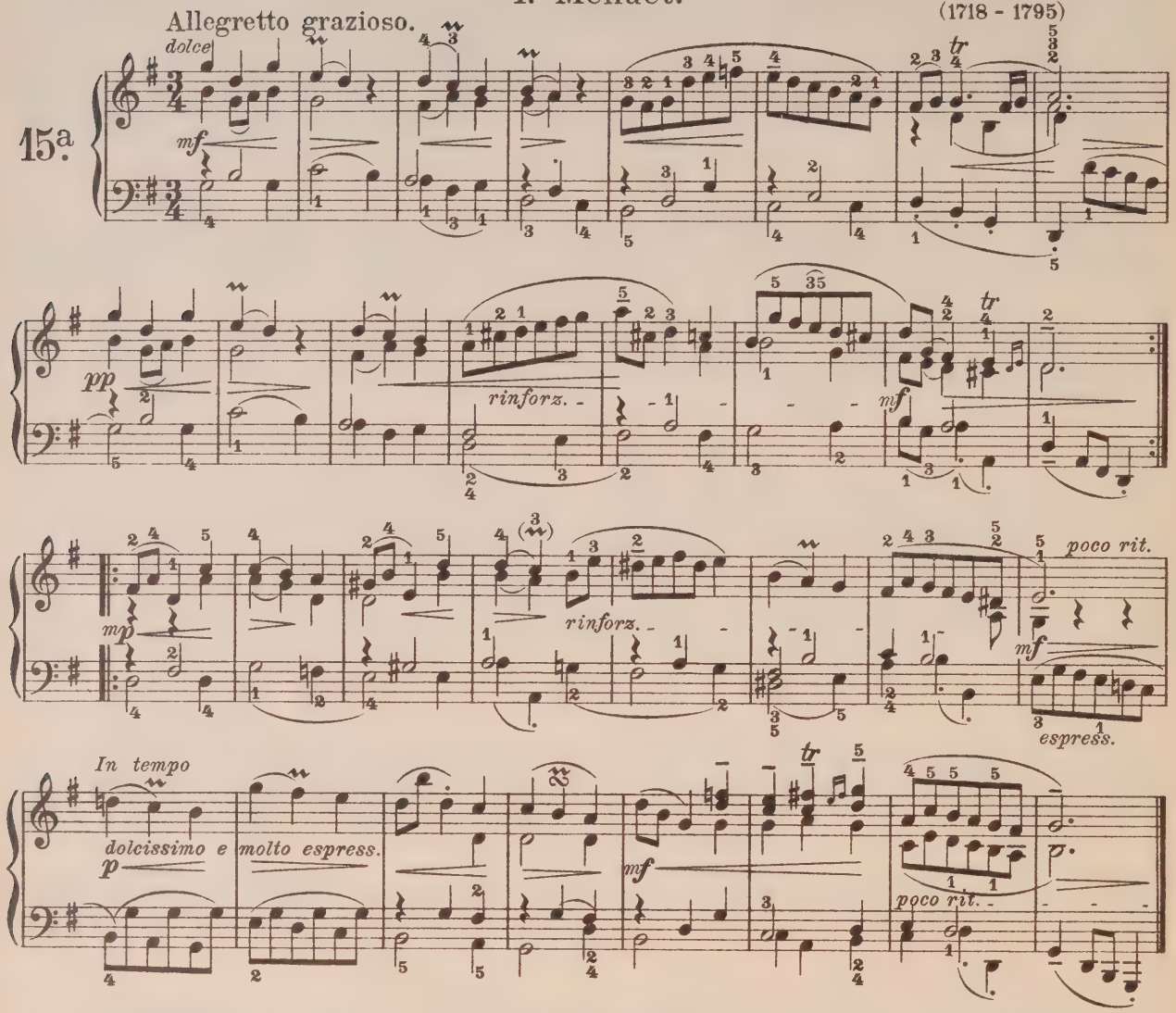
Allegro gaio, non troppo.



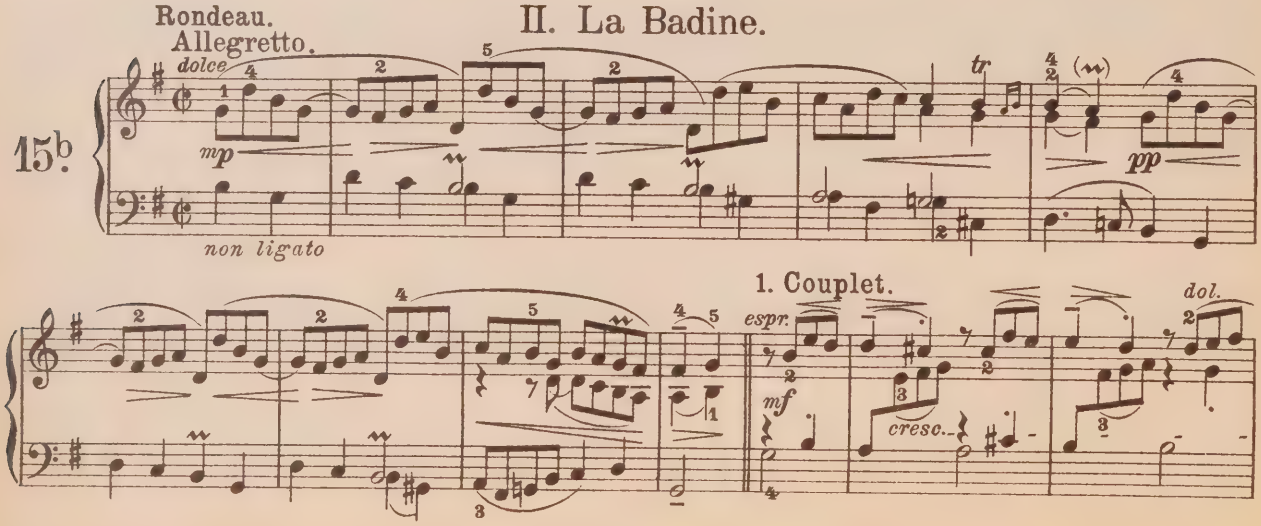
Drei kleine Stücke.

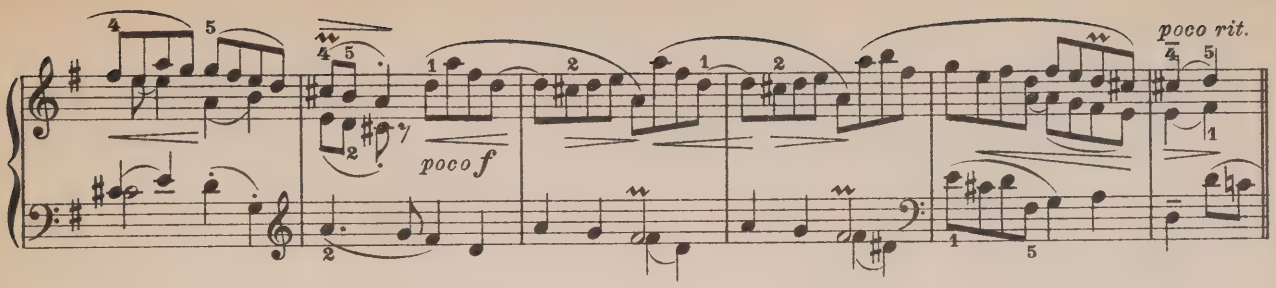
I. Menuet.

Friedrich Wilhelm Marpurg
(1718 - 1795)

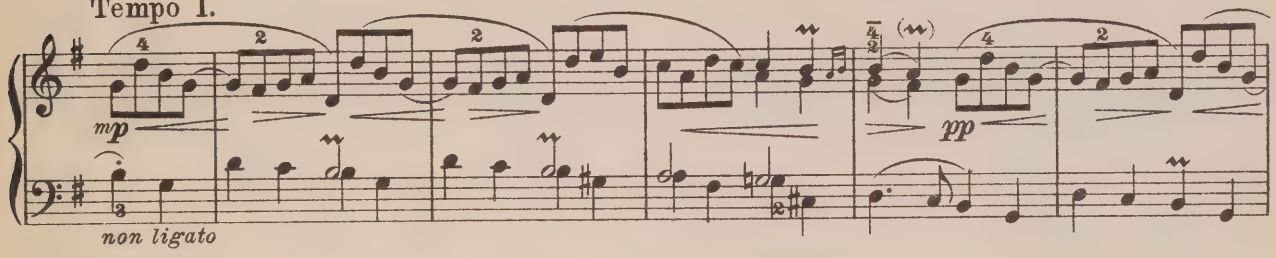


II. La Badine.

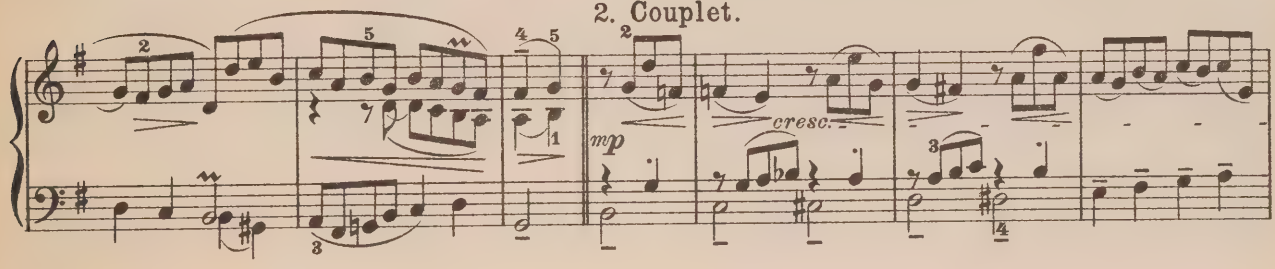


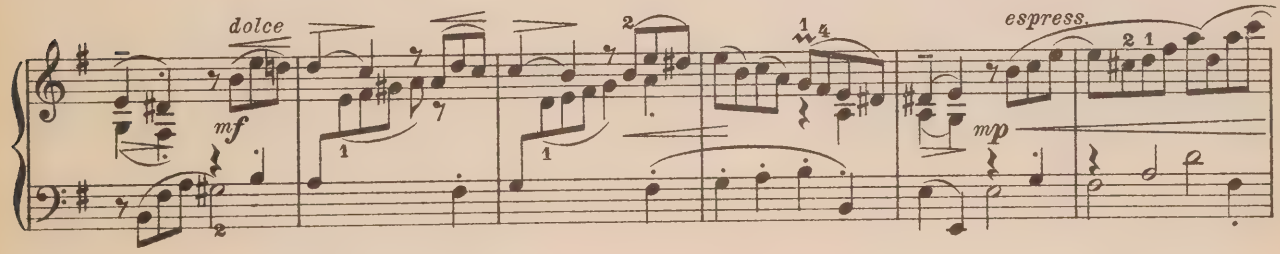


Tempo I.

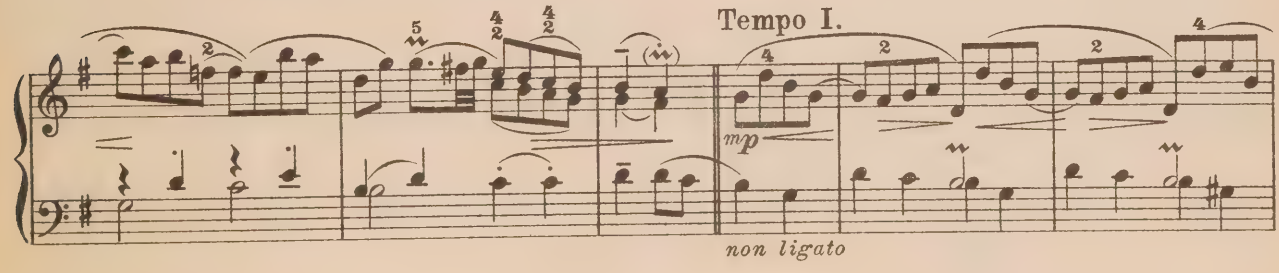


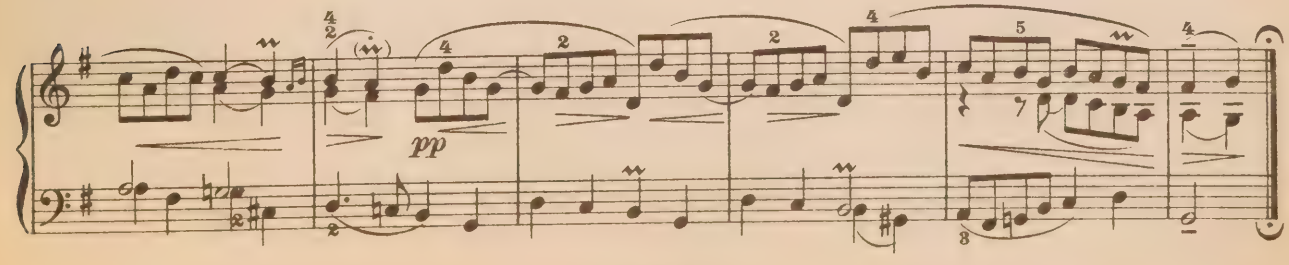
2. Couplet.



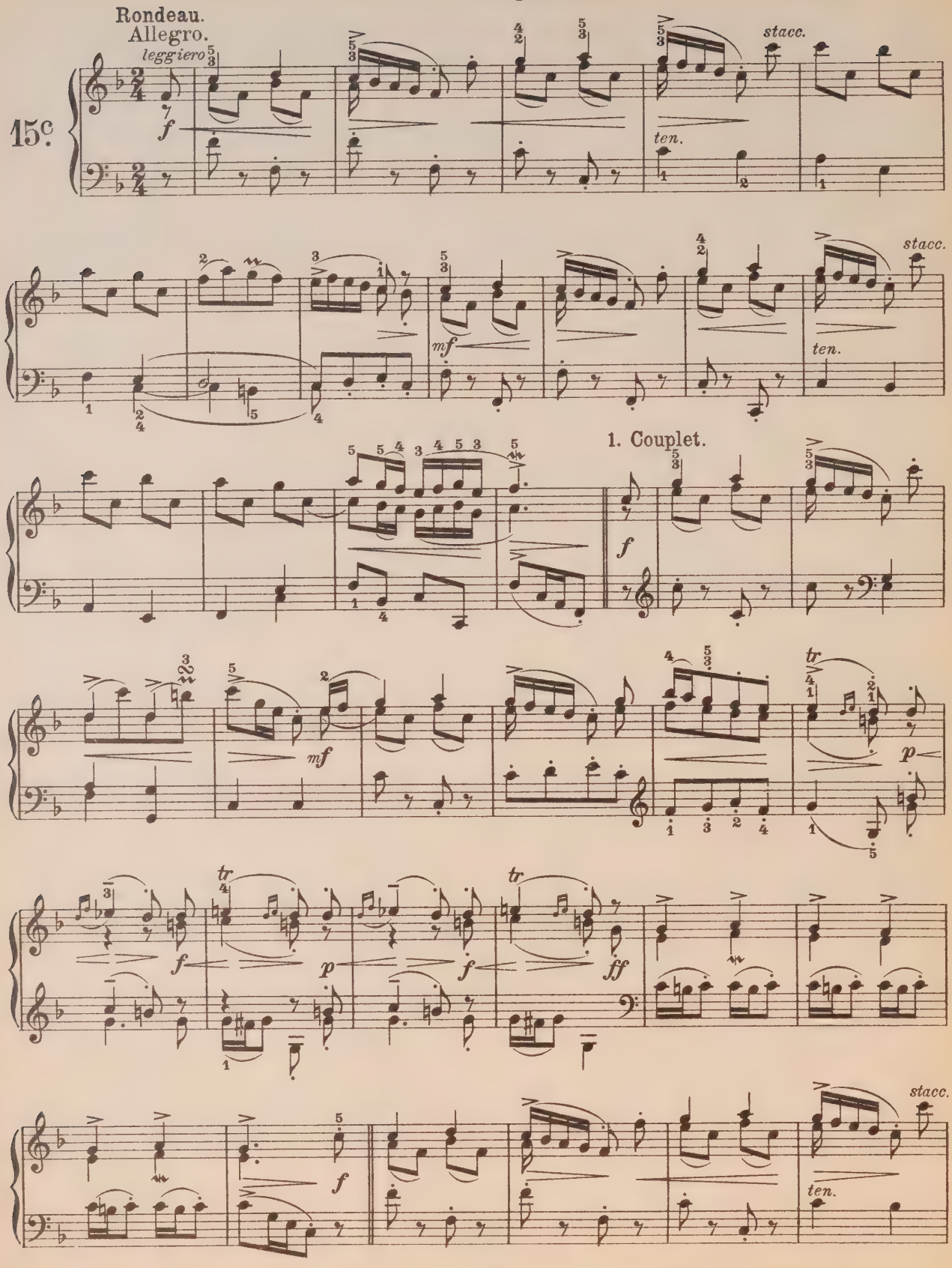


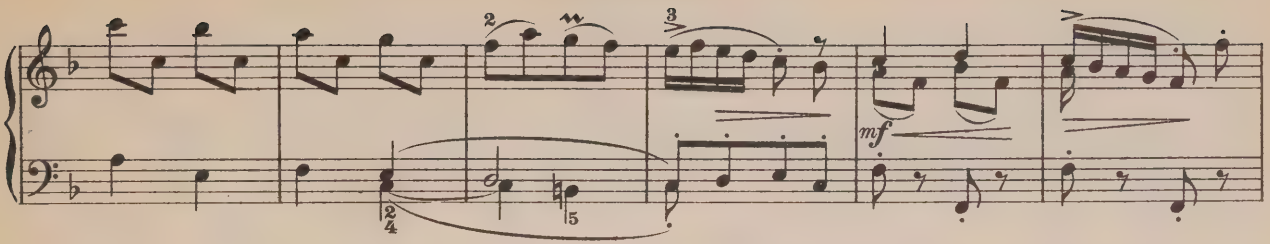
Tempo I.

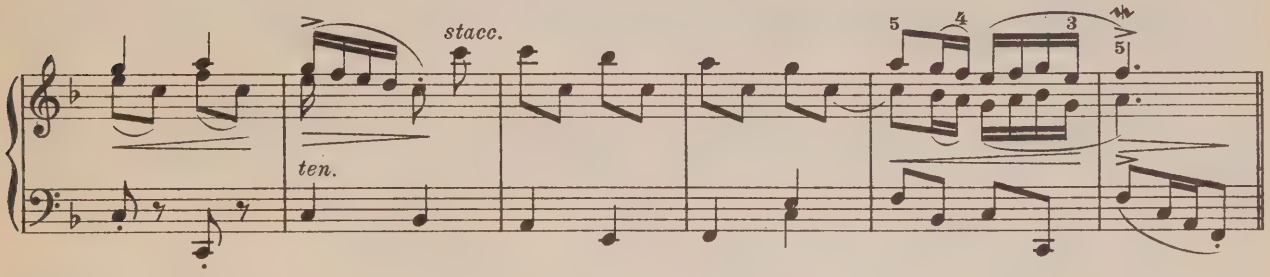




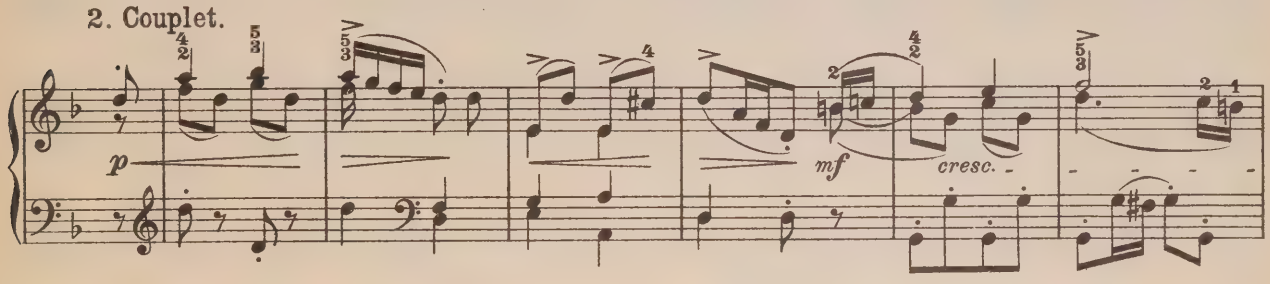
III. La Voltigeuse.

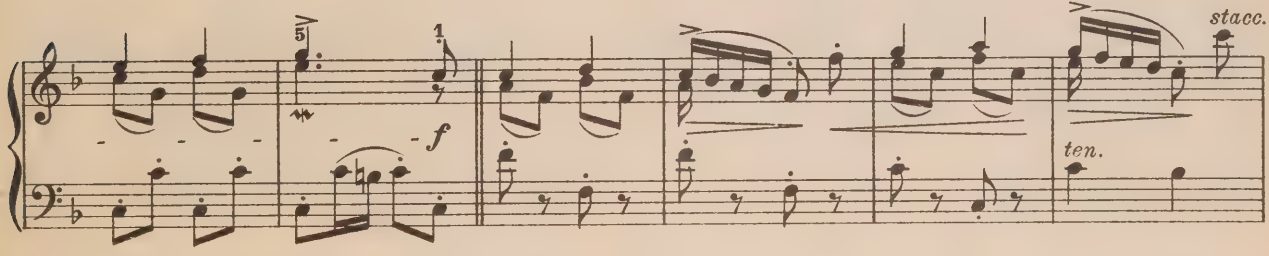


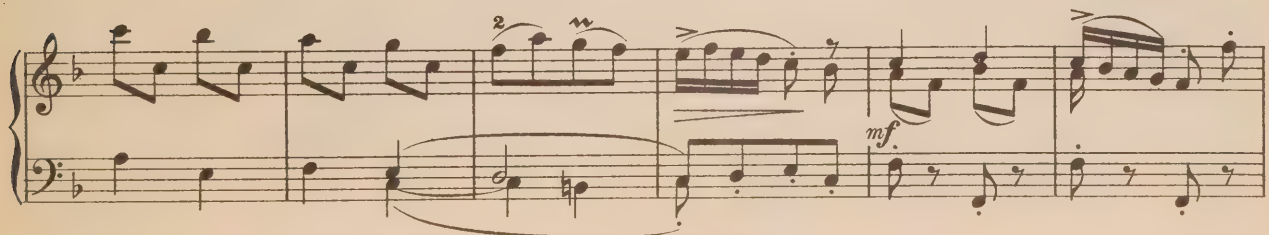


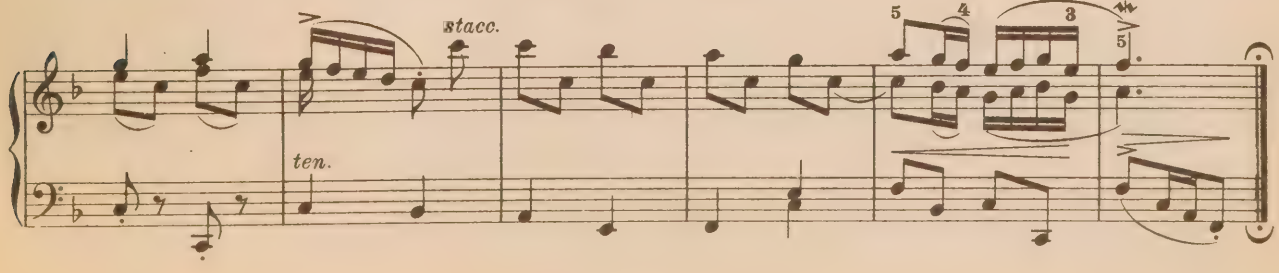


2. Couplet.





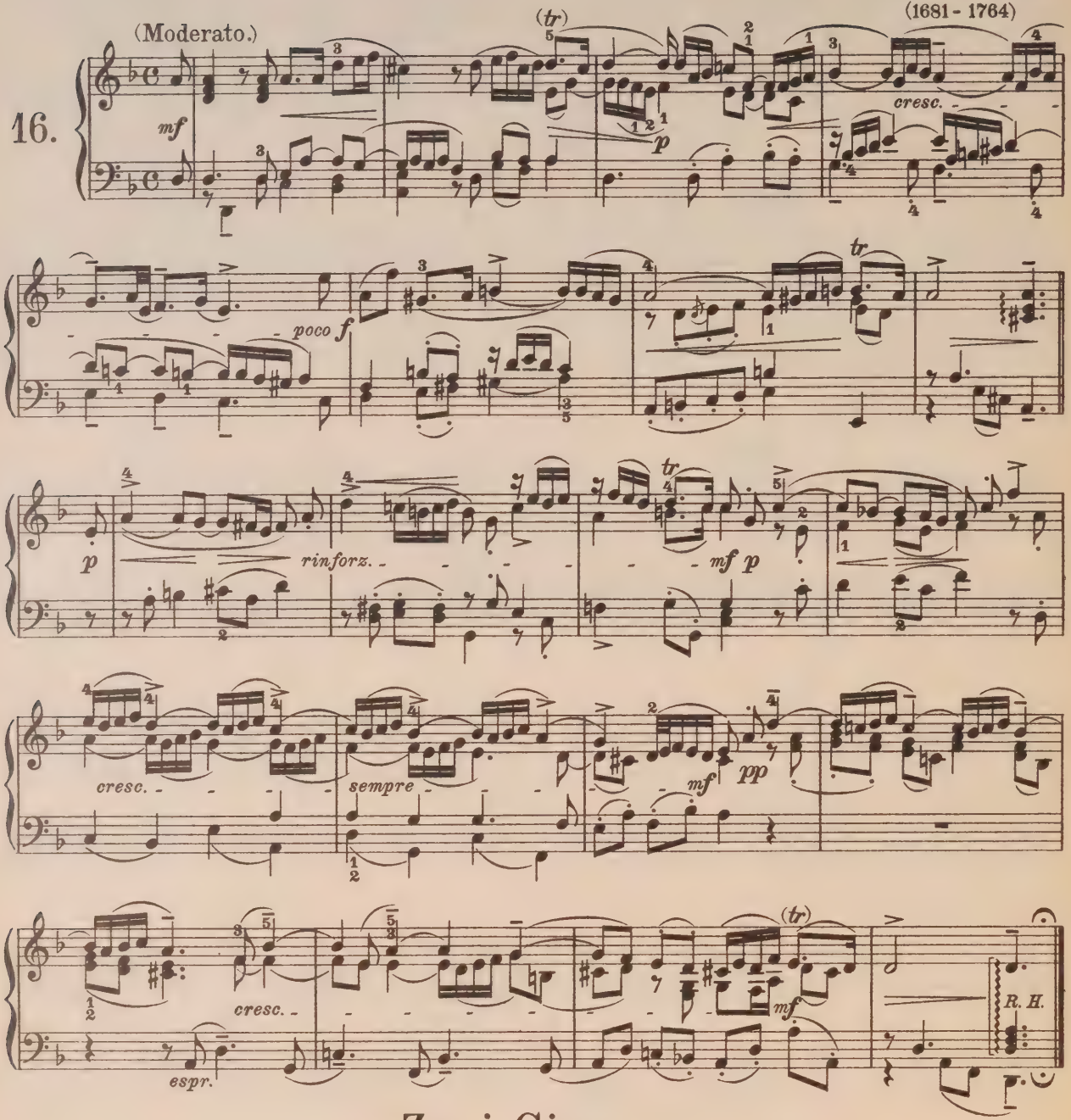




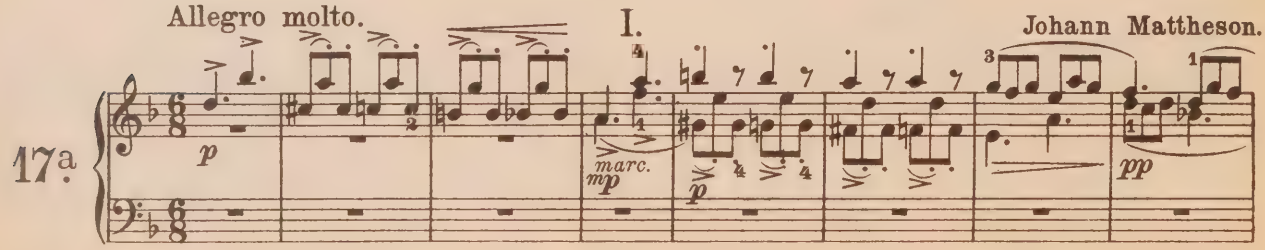
Allemande.

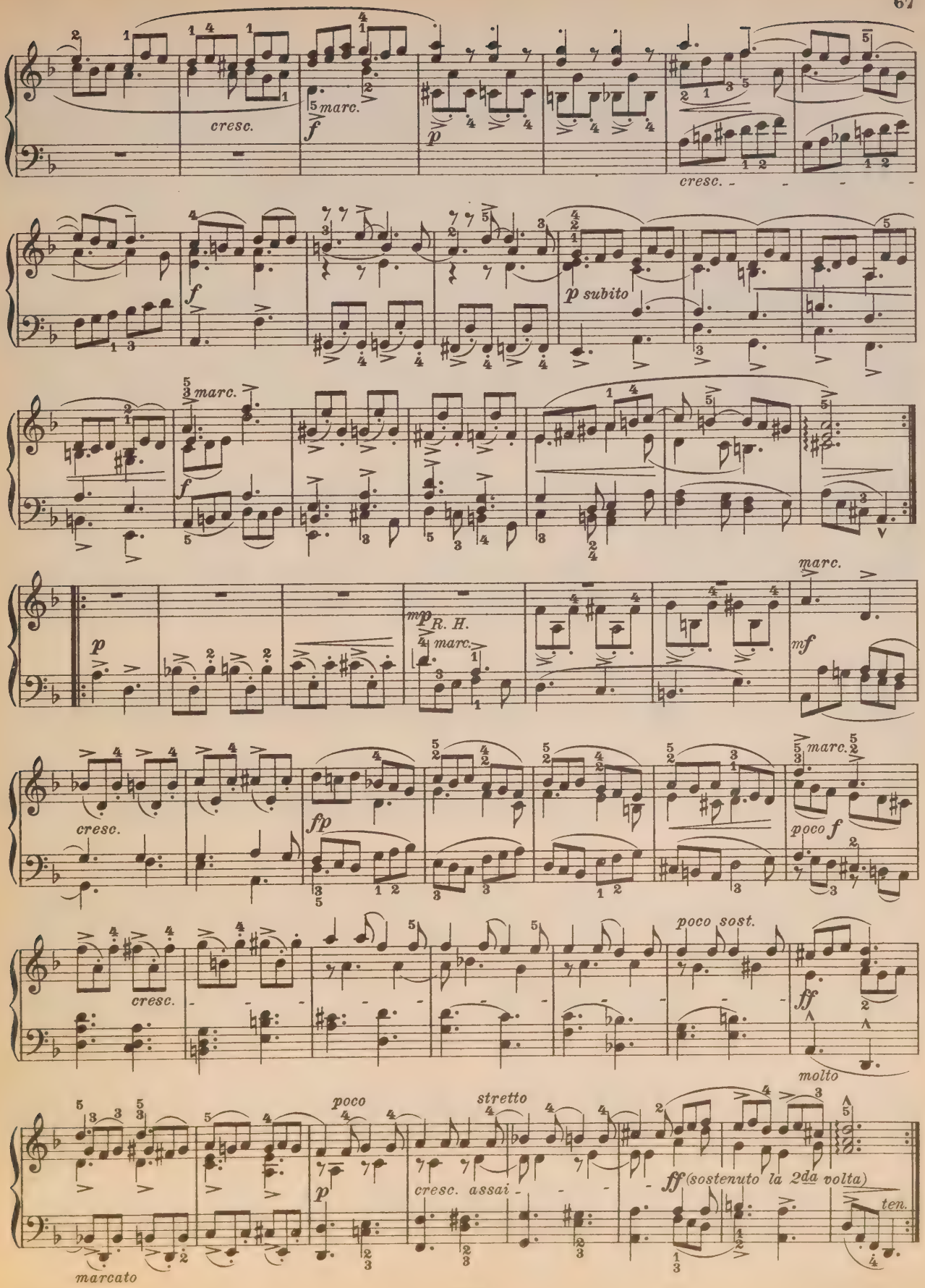
Aus dem „Harmonischen Denkmal“ 1714

Johann Mattheson.
(1681 - 1764)



Zwei Giguen.




cresc.
marc.
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mp
R. H.
marc.
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fp
marc.
poco f
cresc.
poco sost.
ff
molto
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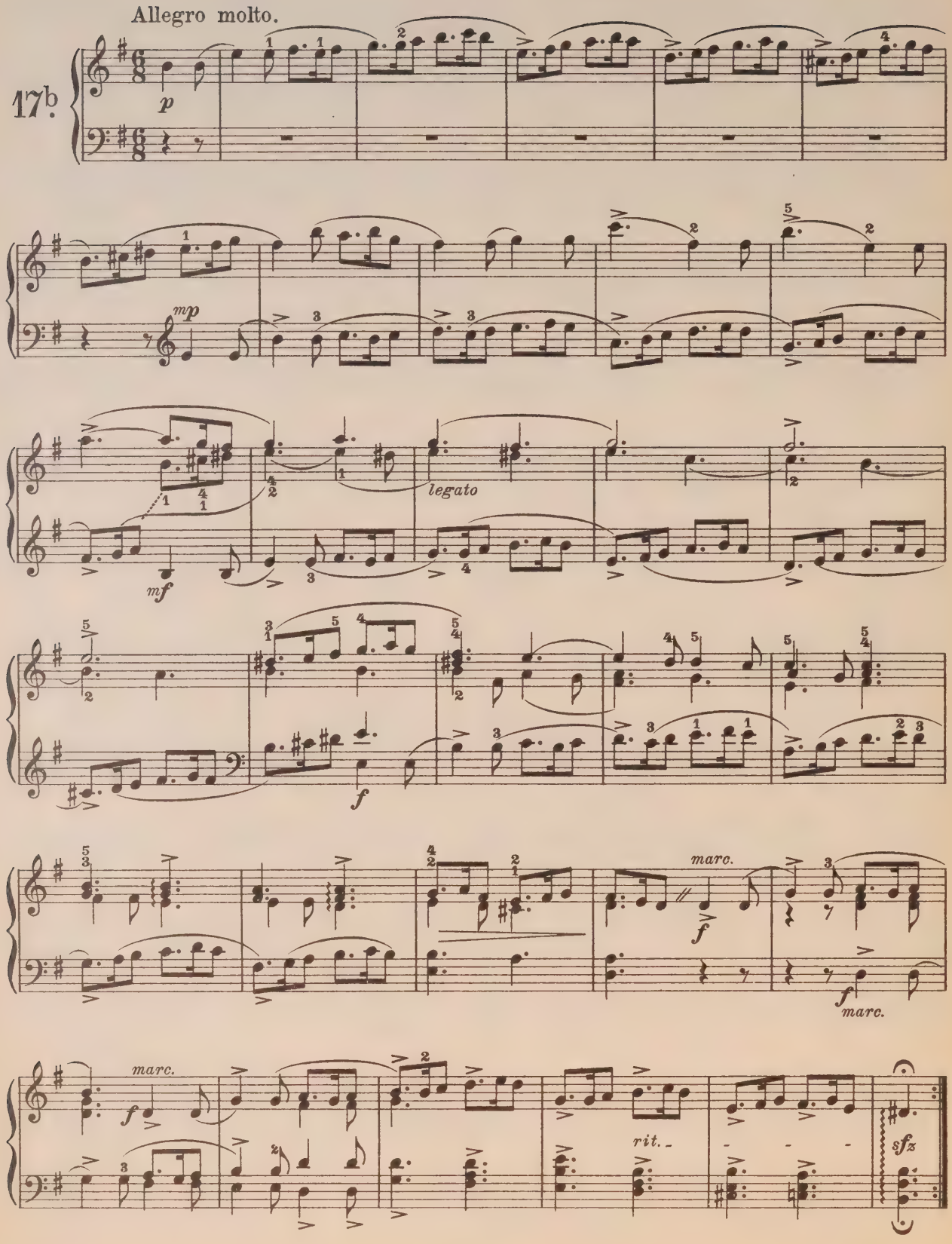
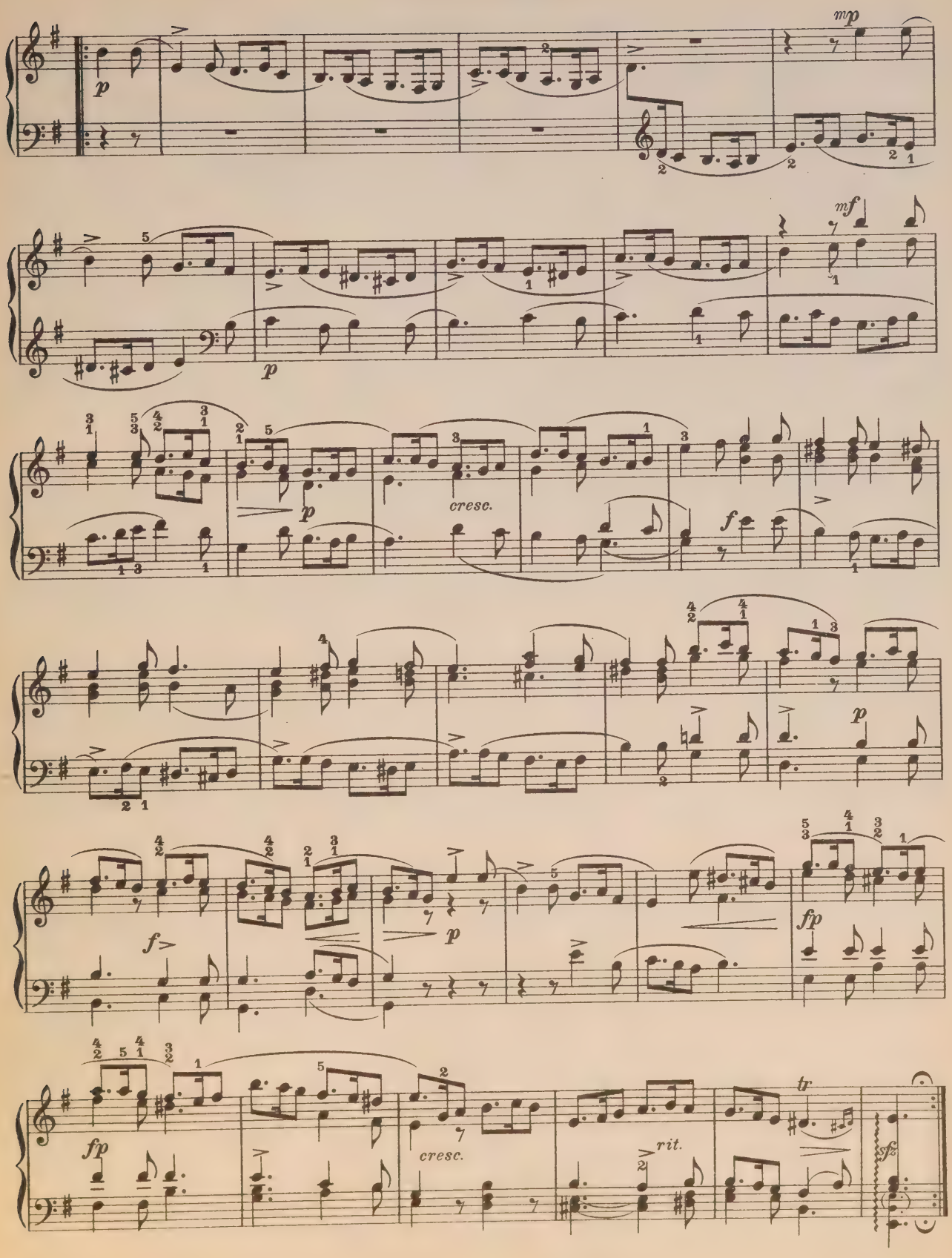
stretto
p
cresc. assai
ff (sostenuto la 2da volta)
ten.
marcato

II.




mp
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p
fp
fp
cresc.
rit.
tr
sfz

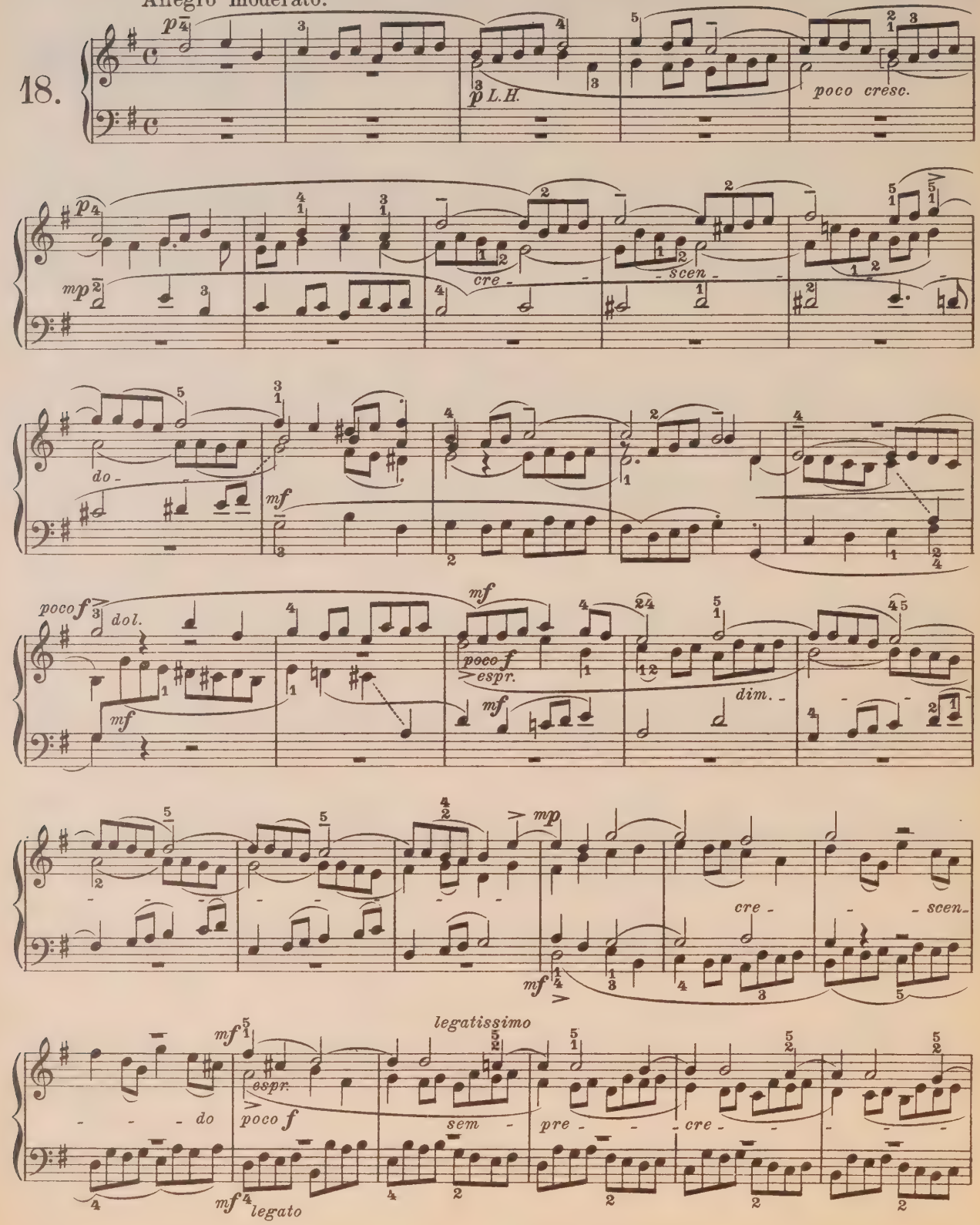
Grosse Fuge.

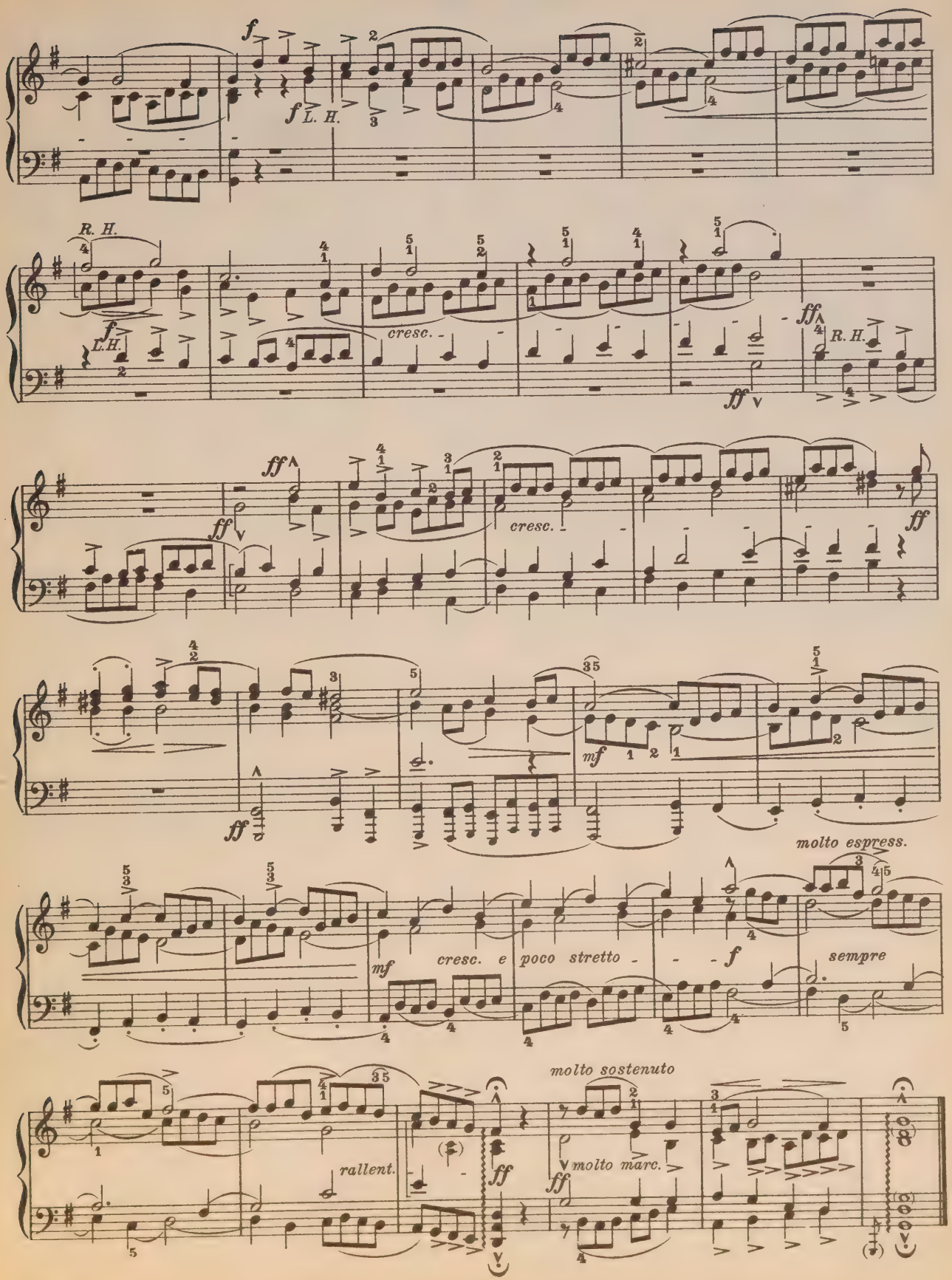
Aus der „wohlklingenden Fingersprache“ (I 1735)

Joh. Mattheson.

Allegro moderato.

18.




f
f L. H.
R. H.
f L. H.
cresc.
ff
R. H.
ff
ff
cresc.
ff
mf
molto espress.
mf
cresc. e poco stretto
f
sempre
molto sostenuto
rallent.
ff
ff
molto marc.

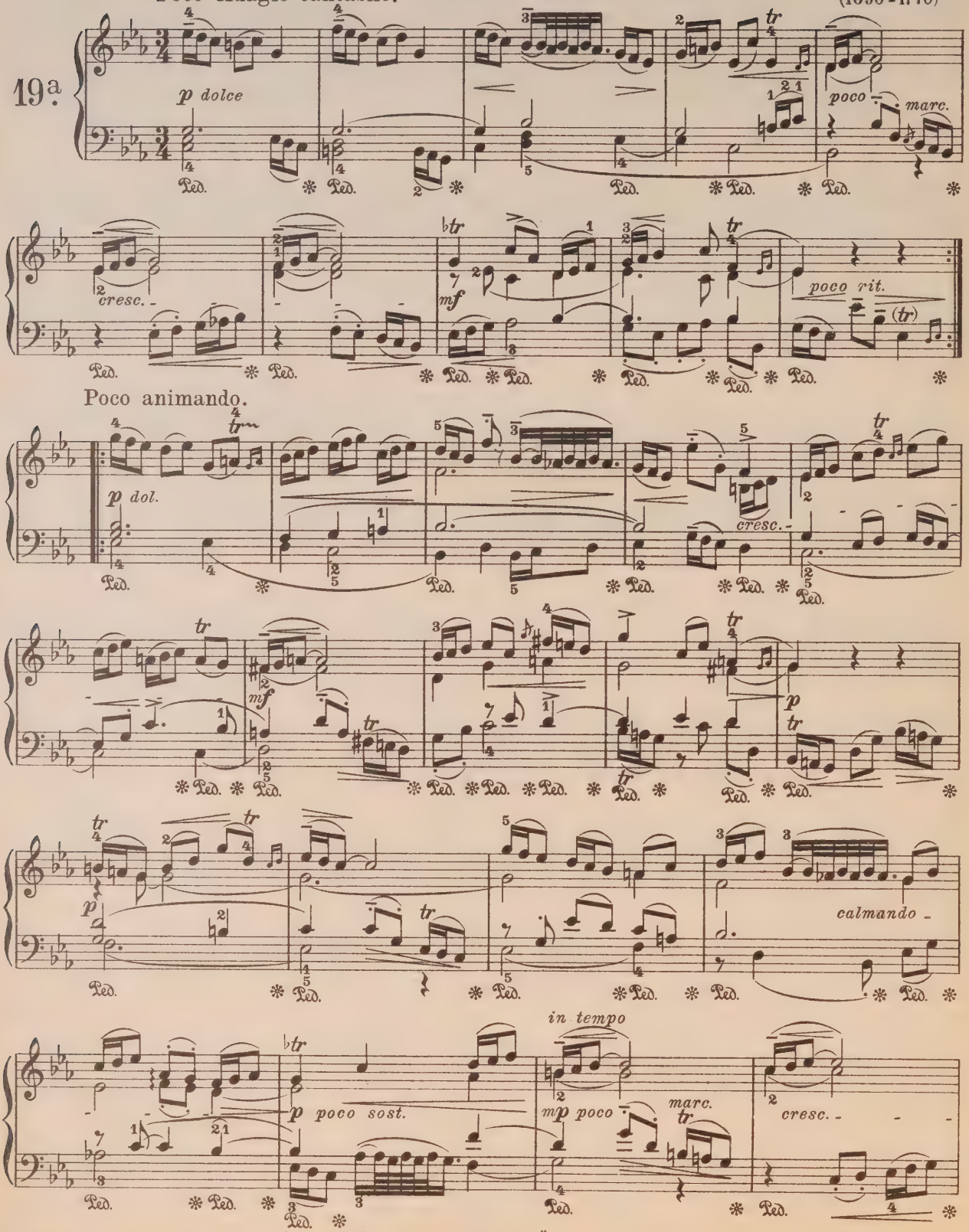
Drei Stücke.

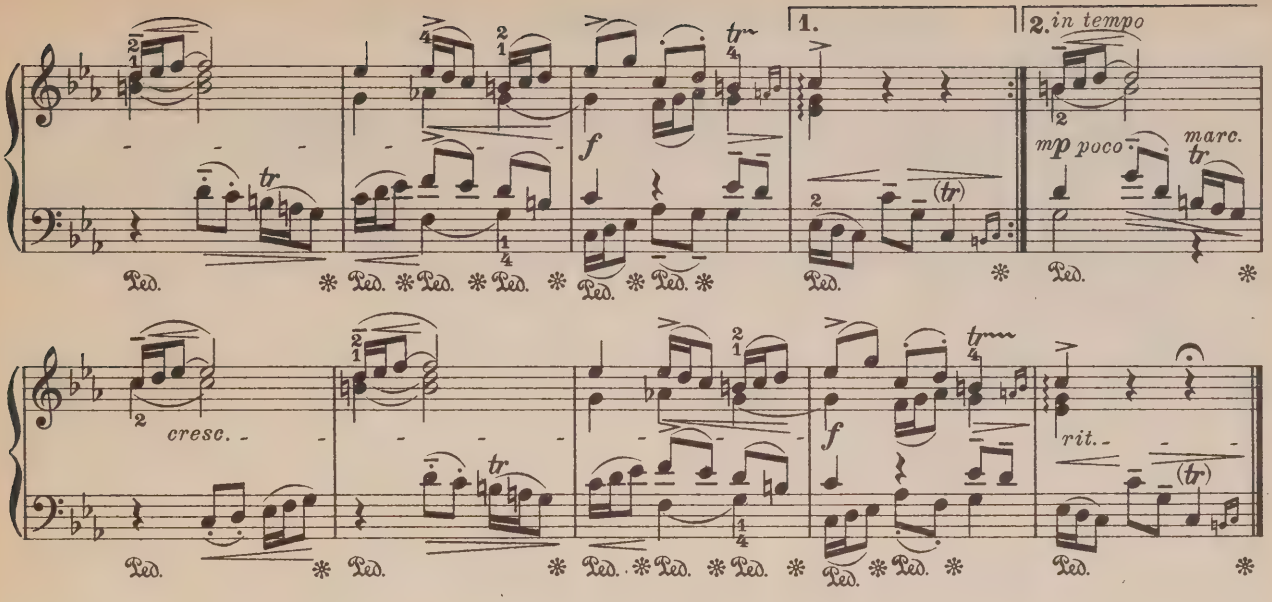
I. Air.

Gottlieb Muffat.
(1690-1770)

Poco Adagio cantabile.

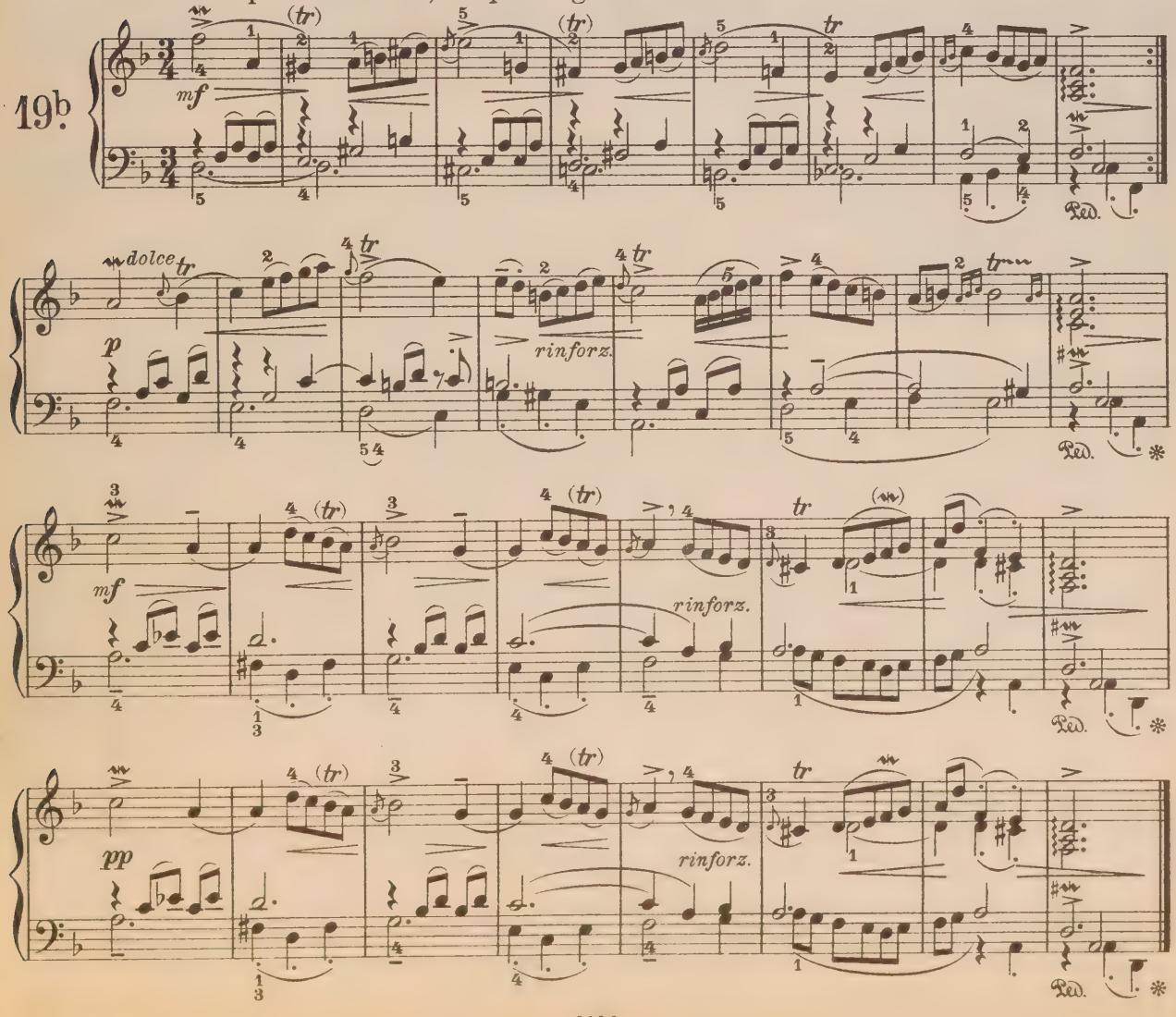
19a.





II. Menuet.

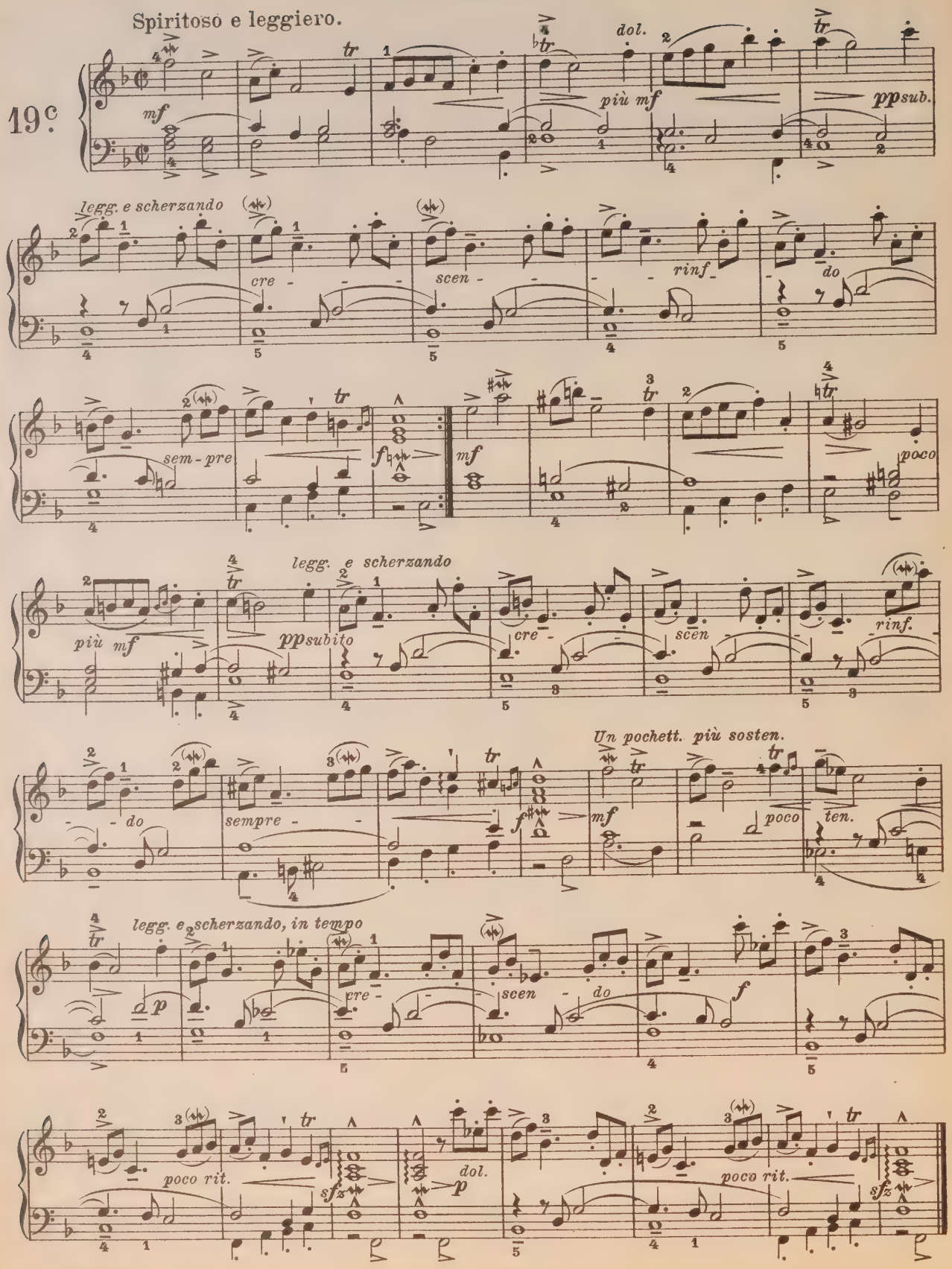
In tempo di Minuetto, un poco agitato e dolente.



III. Rigaudon.

Spiritoso e leggiero.

19c.

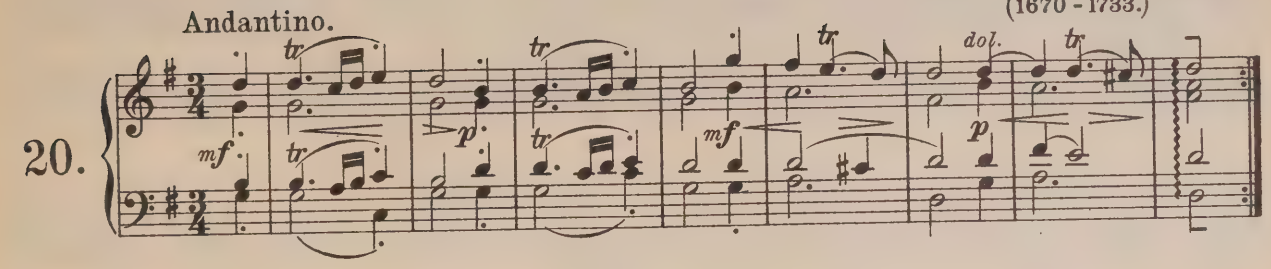


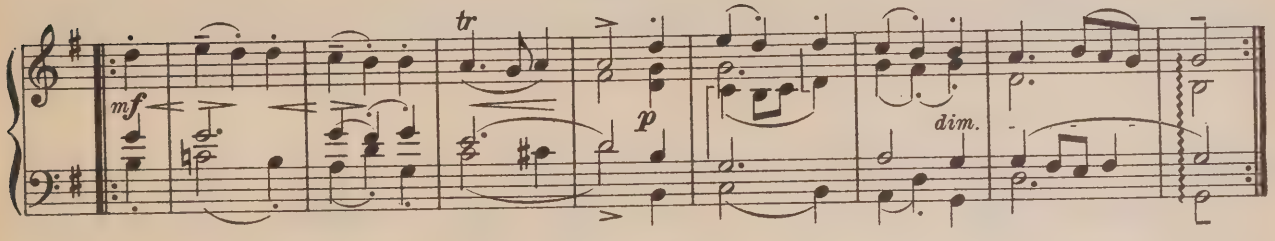
Aria Pastoralis Variata.

Franz Xaver Murschhauser.
(1670 - 1733.)

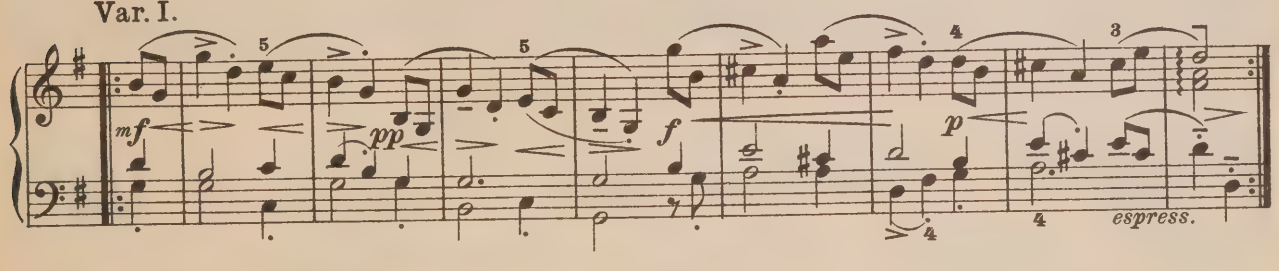
20.

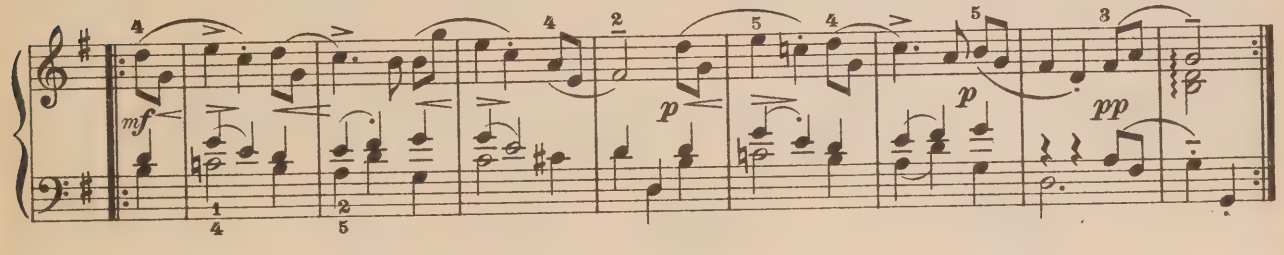
Andantino.



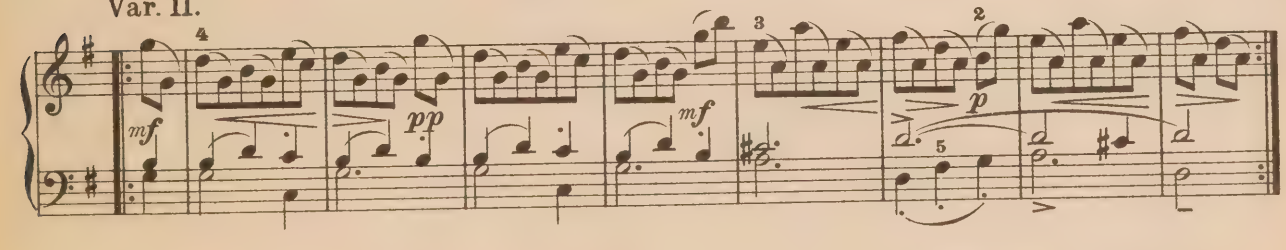


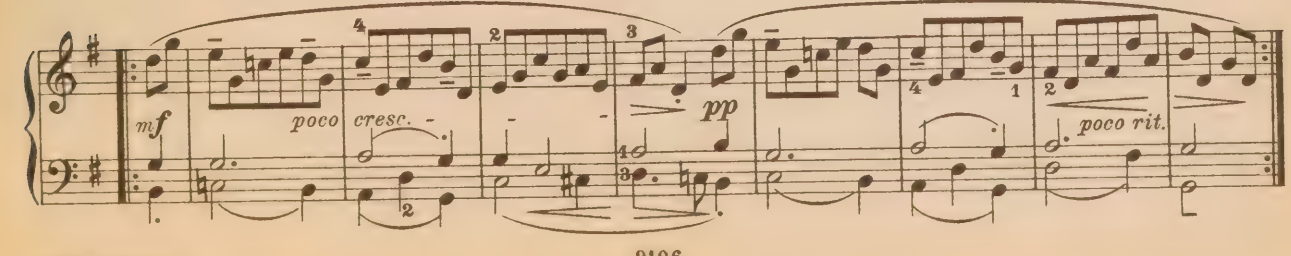
Var. I.



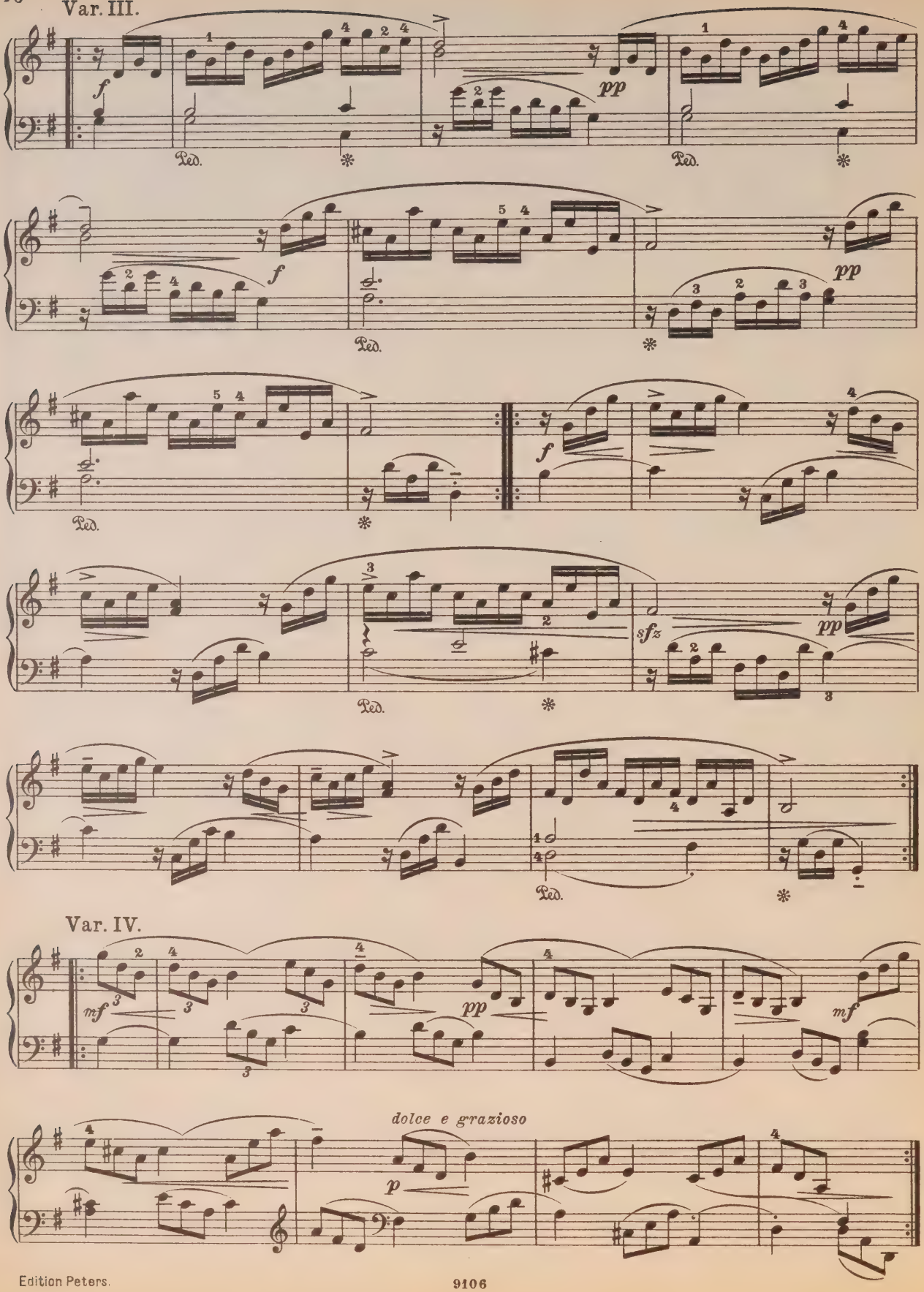


Var. II.

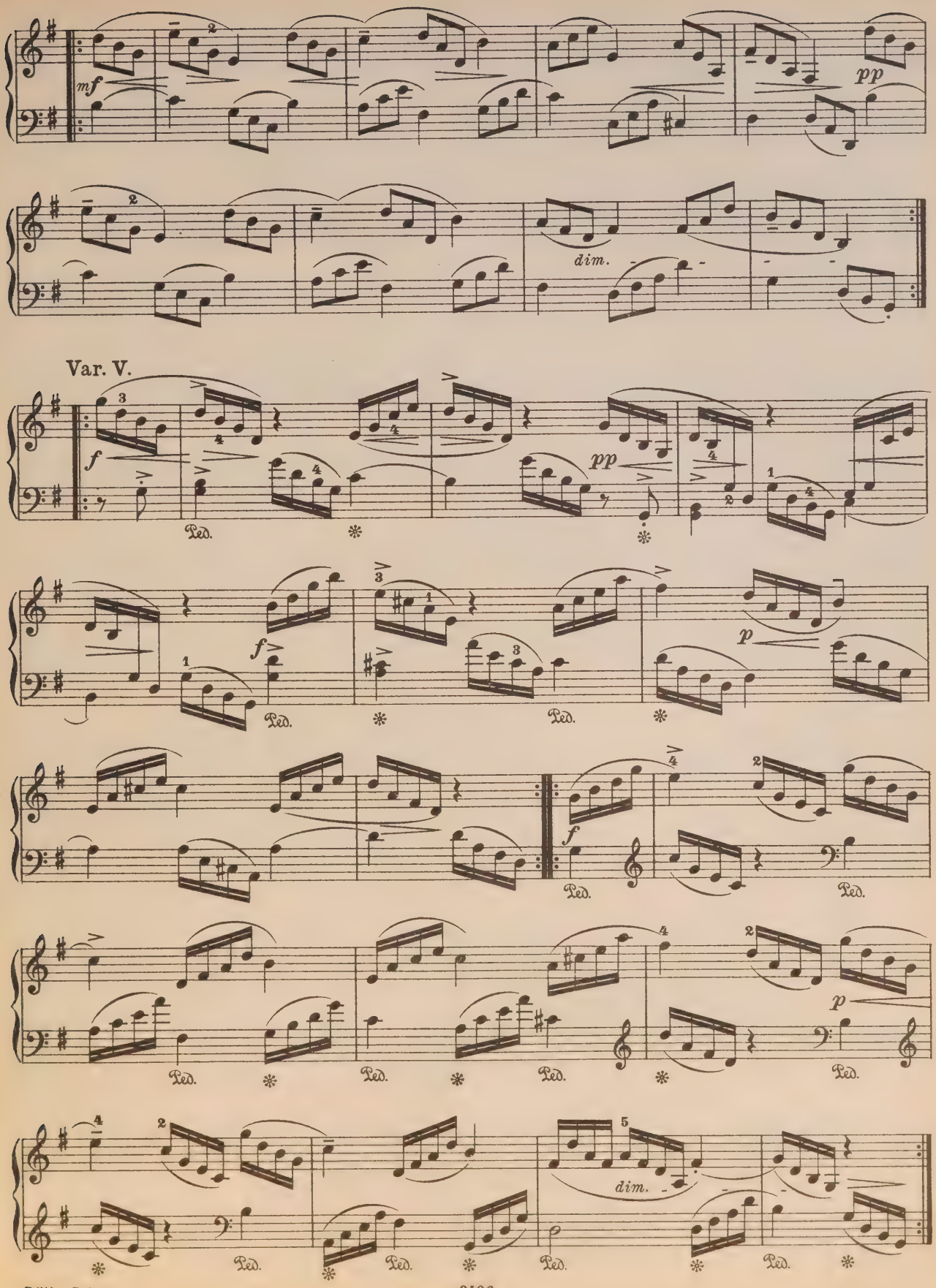


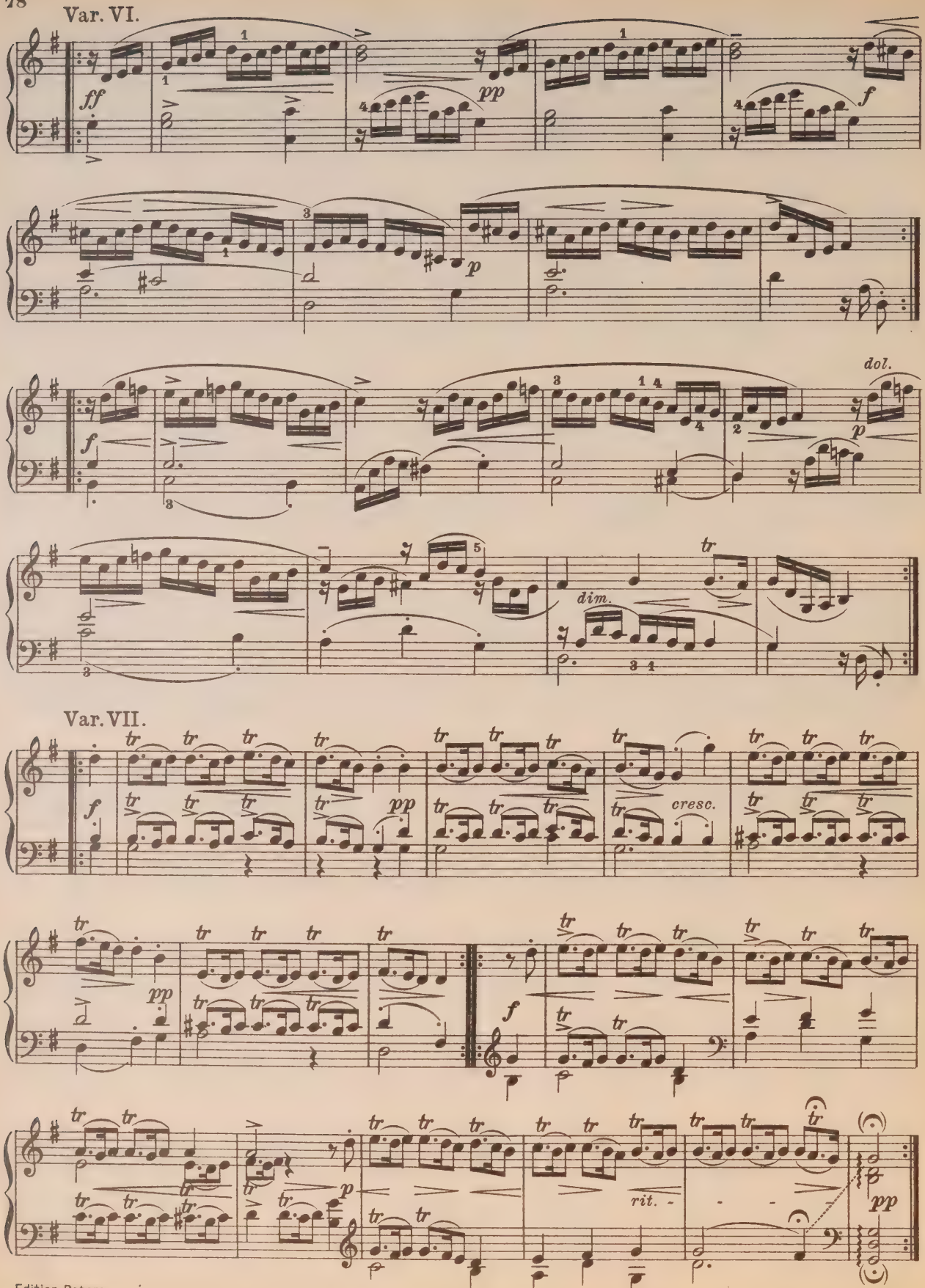


Var. III.



Var. IV.


mf
pp
dim.
Var. V.
f
pp
Ped.
p
dim.


Var. VI.
ff
pp
f
p
f
dol.
p
dim.
Var. VII.
f
pp
cresc.
pp
f
p
rit.
pp

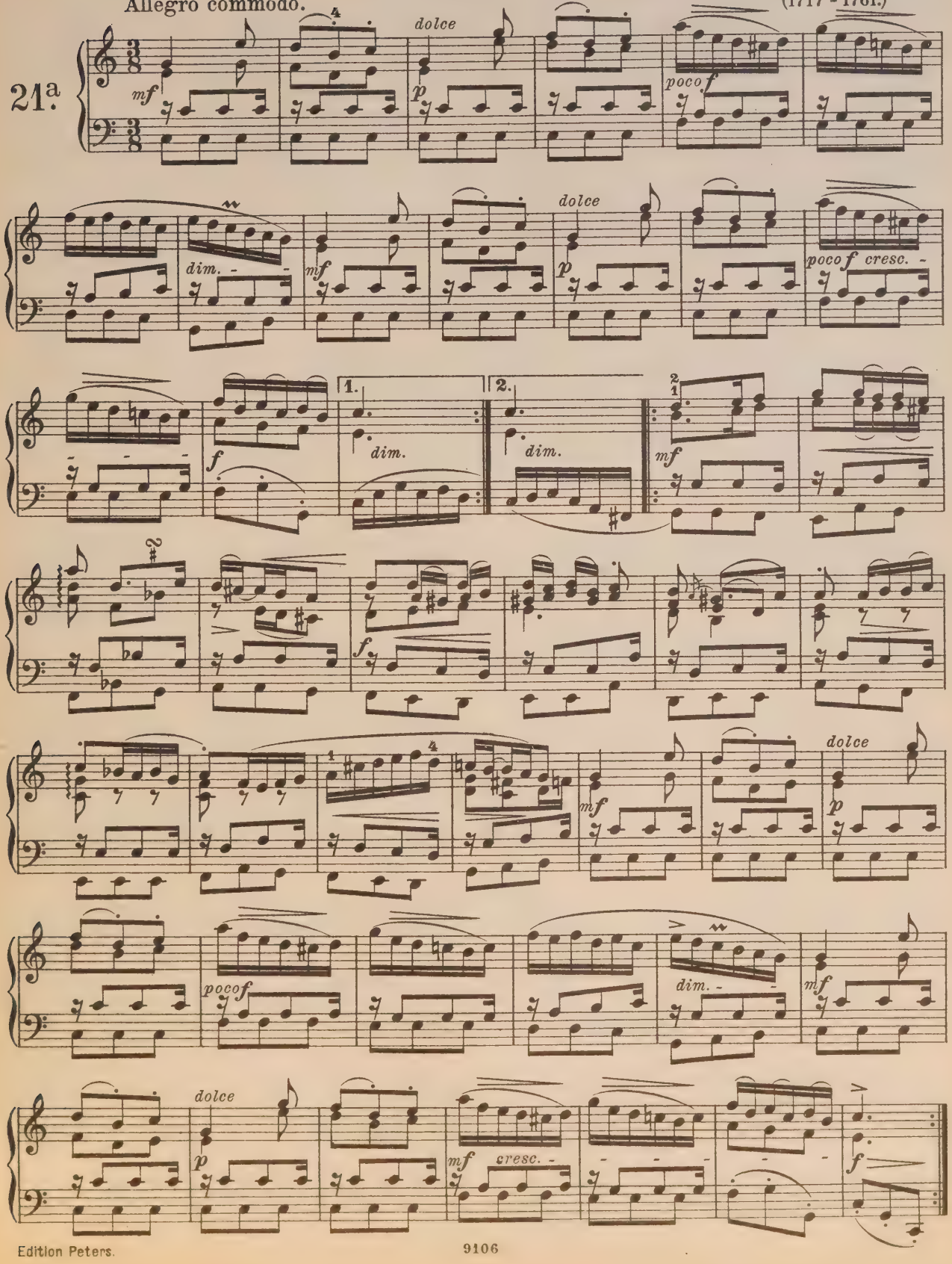
Fünf kleine Stücke.

I. La Gaillarde.

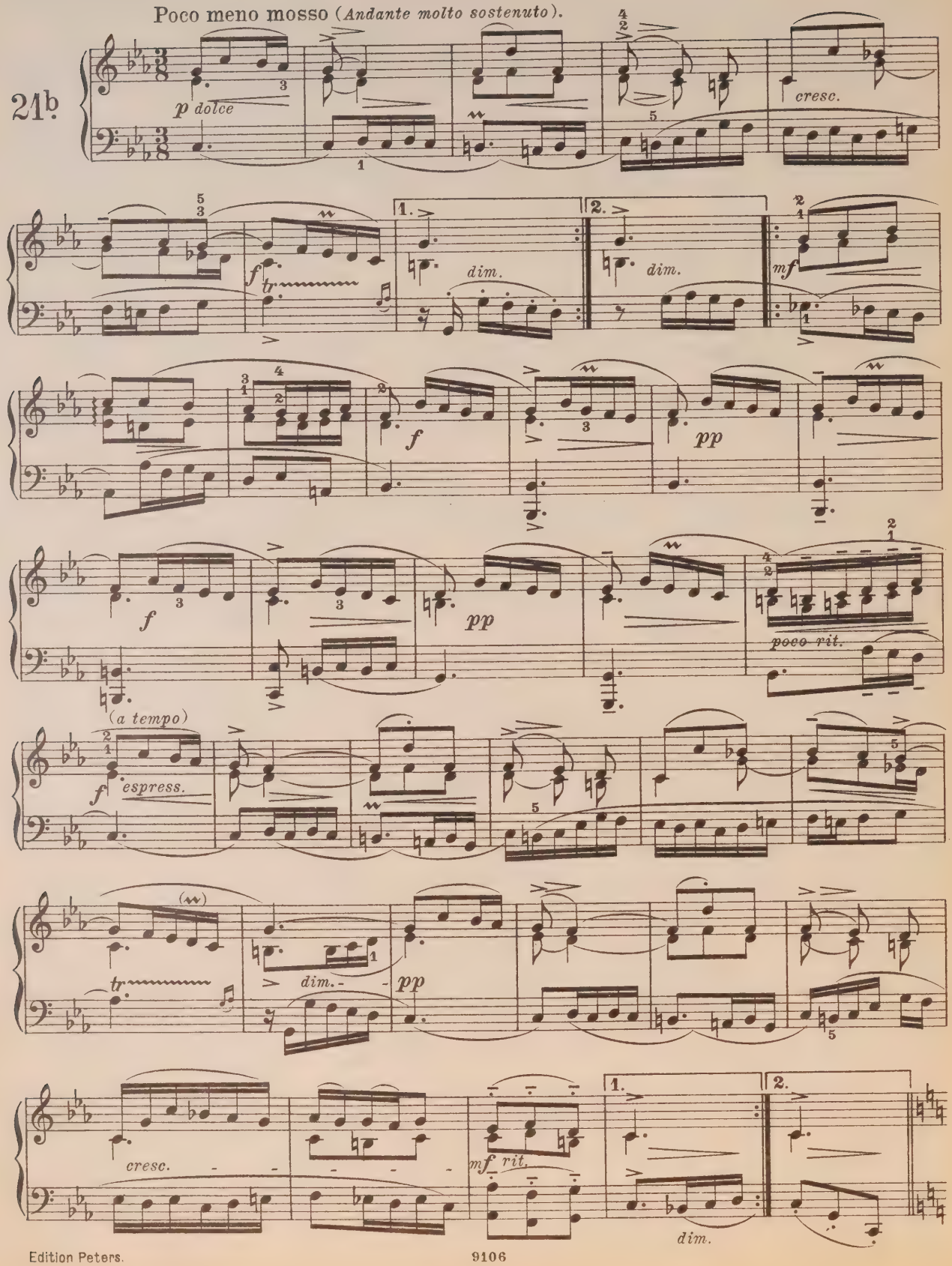
Christoph Nichelmann.
(1717 - 1761.)

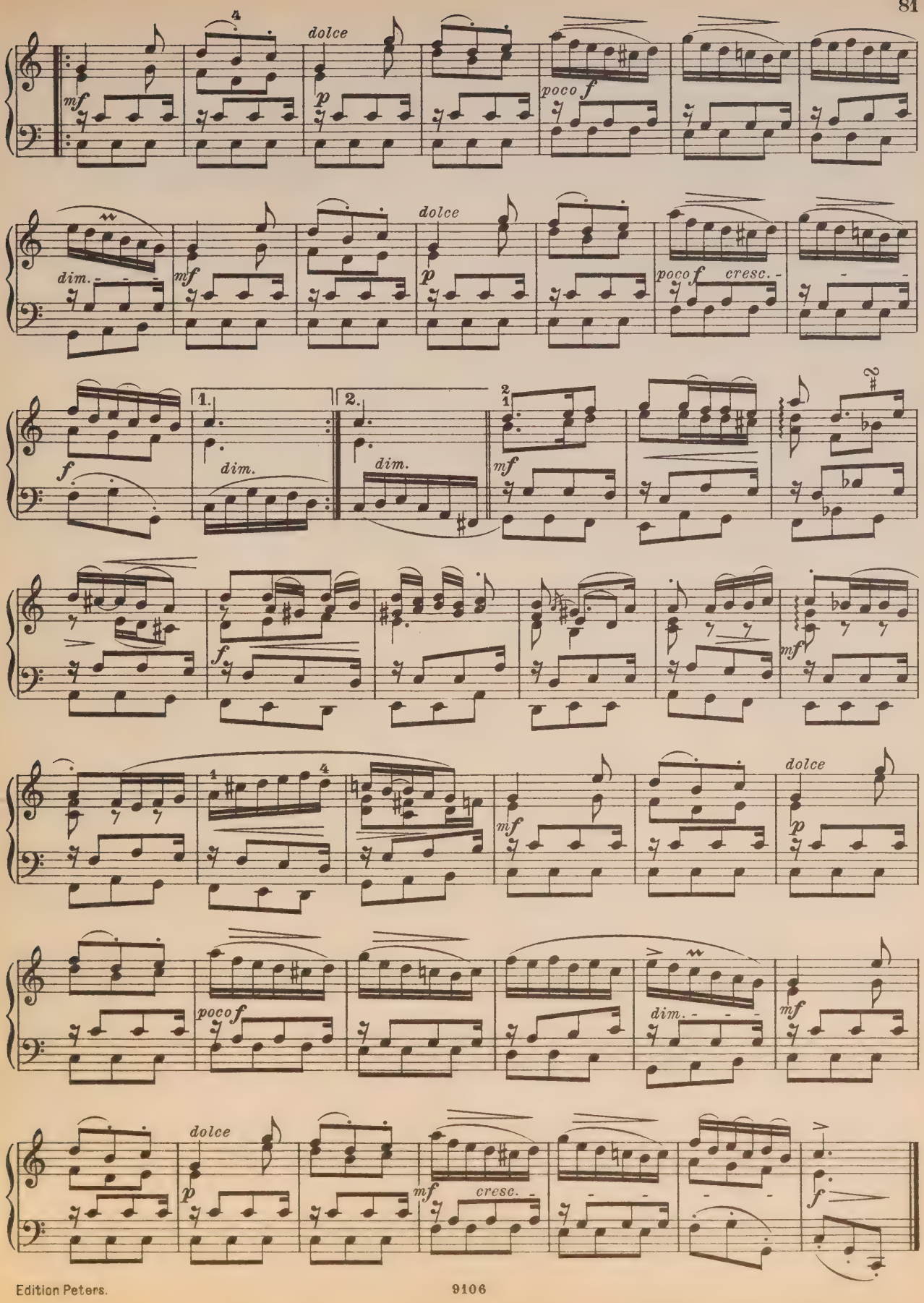
Allegro commodo.

21.a

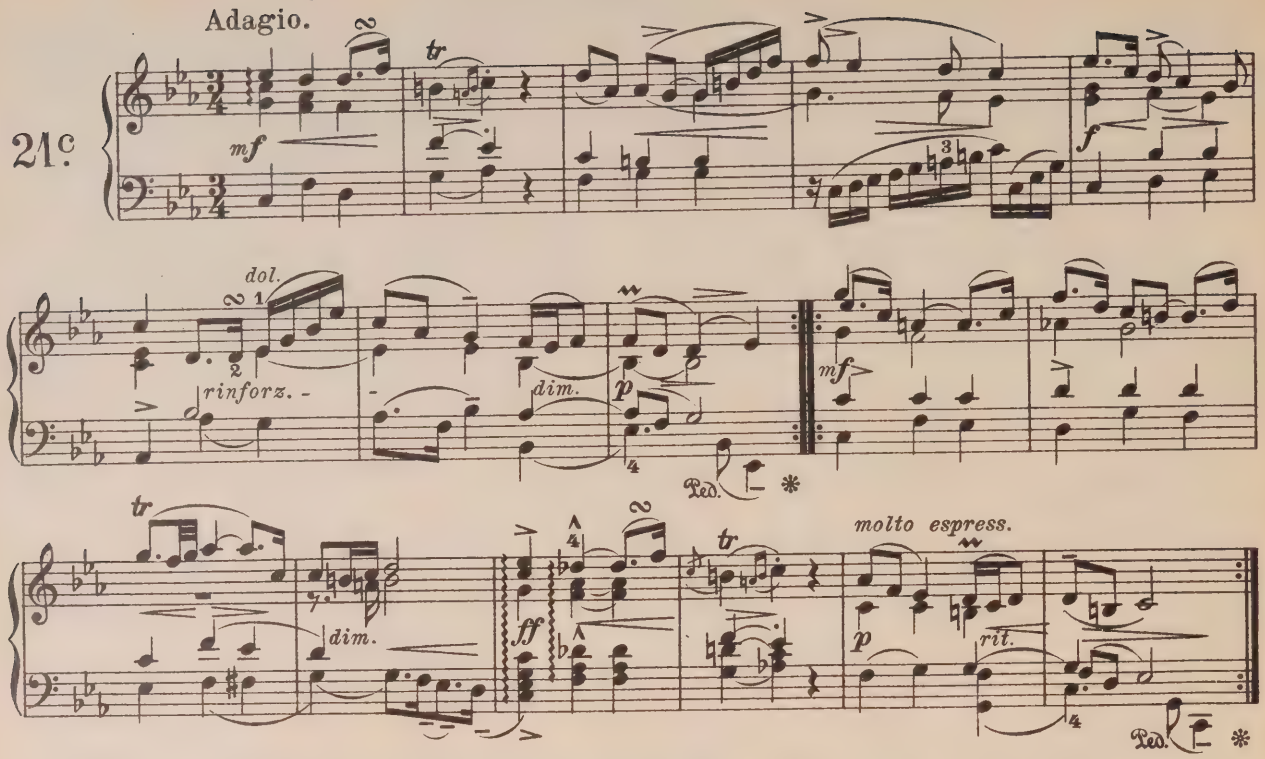


II. La Tendre.

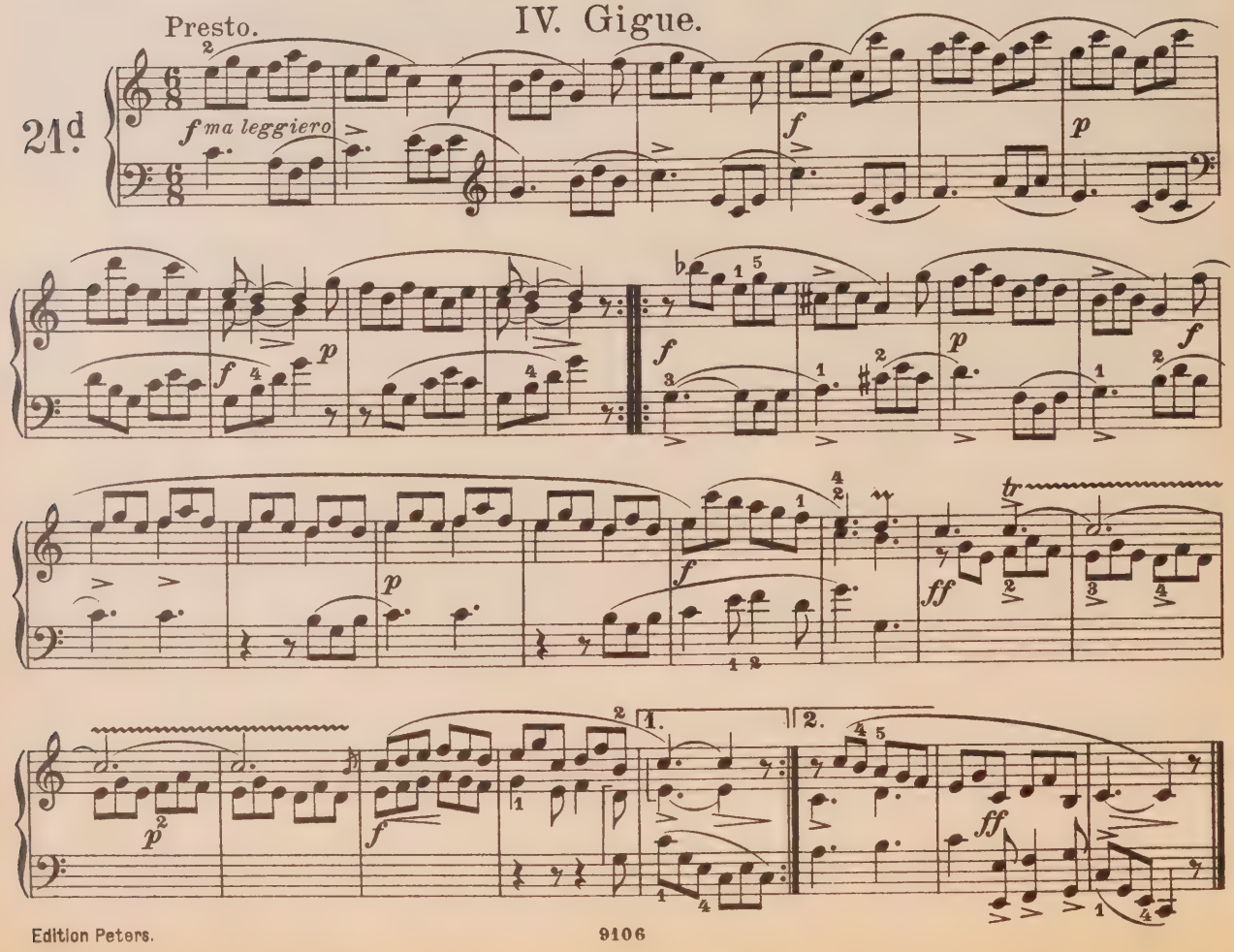

Poco meno mosso (Andante molto sostenuto).
21b
p dolce
cresc.
f
dim.
dim.
mf
f
pp
f
pp
poco rit.
(a tempo)
f espress.
dim.
pp
cresc.
mf rit.
dim.

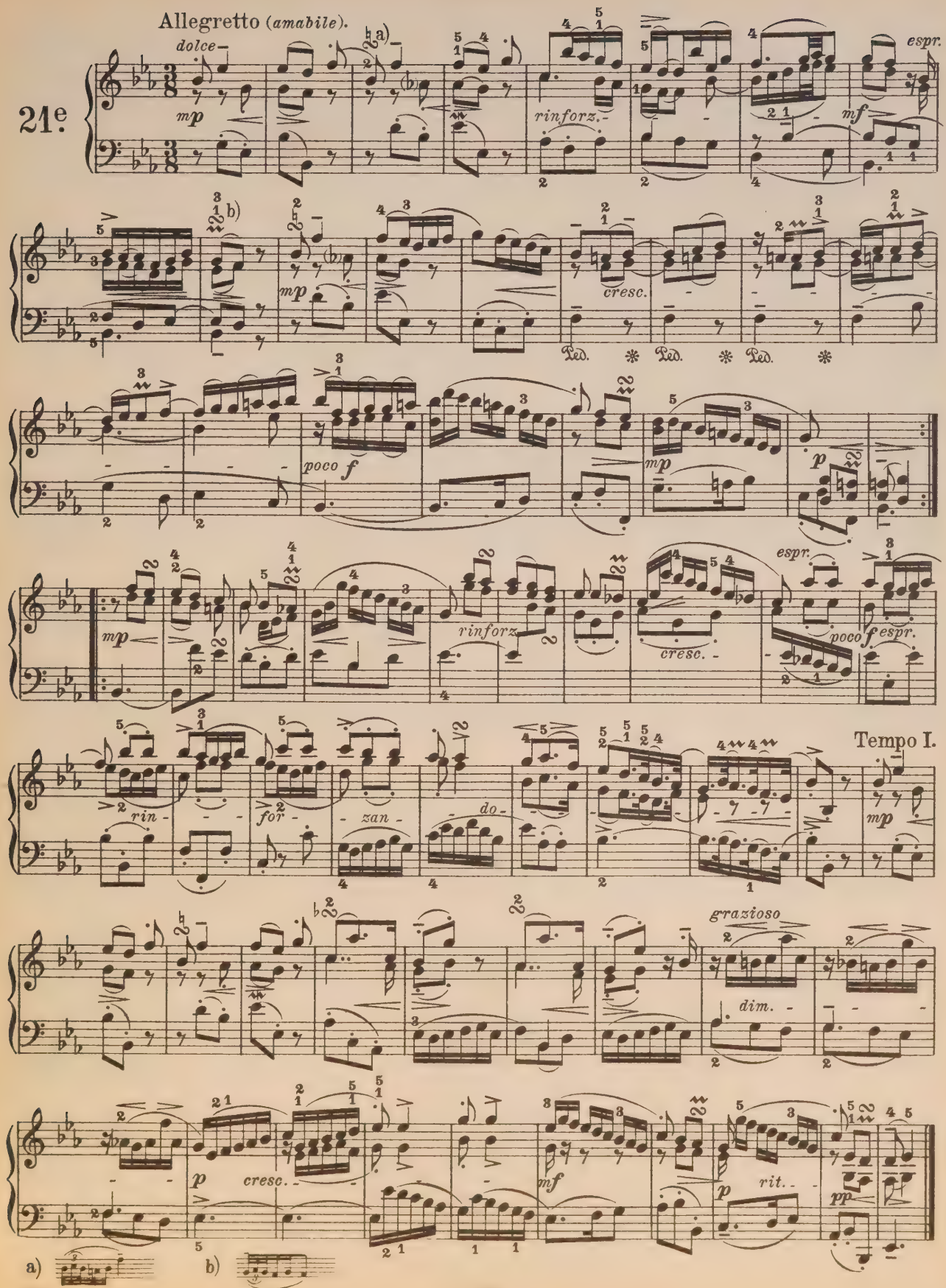

dolce
poco f
dim.
cresc.
1.
2.

III. Sarabande.



IV. Gigue.




Allegretto (amabile).
21e
dolce
mp
rinforz.
mf
espr.
cresc.
poco f
p
rinforz.
cresc.
poco f espr.
rin - for - zan - do
Tempo I.
mp
grazioso
dim.
p
cresc.
mf
p
rit.
pp
a)
b)

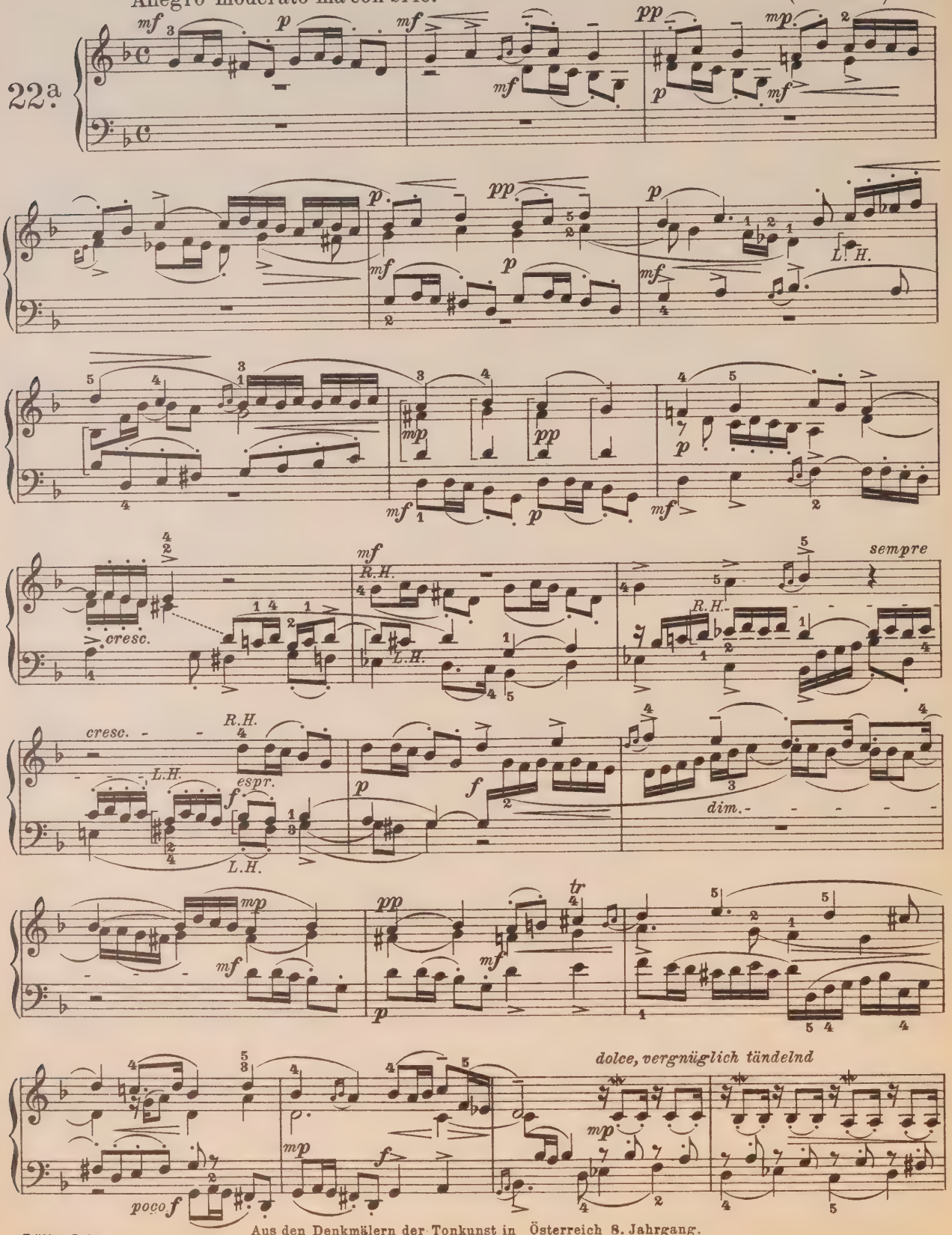
Fugen über das „Magnificat.“

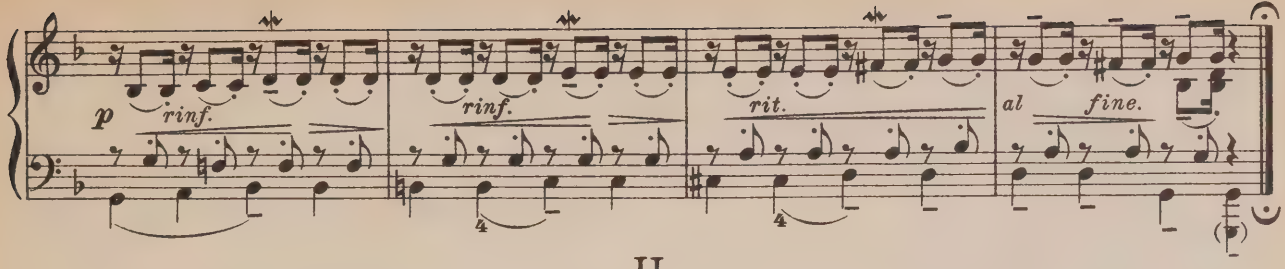
I.

Johann Pachelbel.
(1653 - 1706.)

Allegro moderato ma con brio.

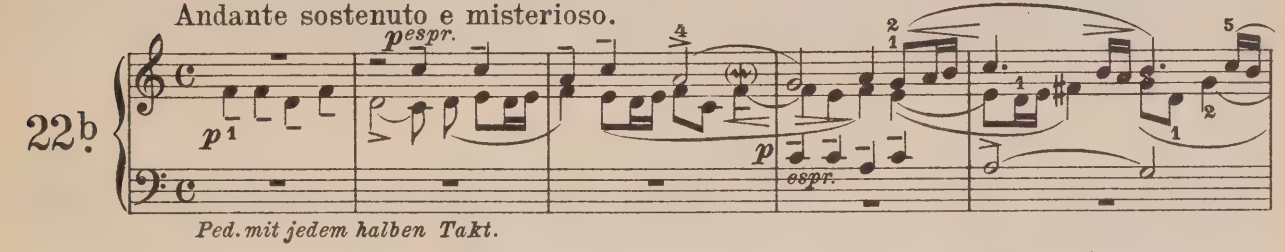
22a



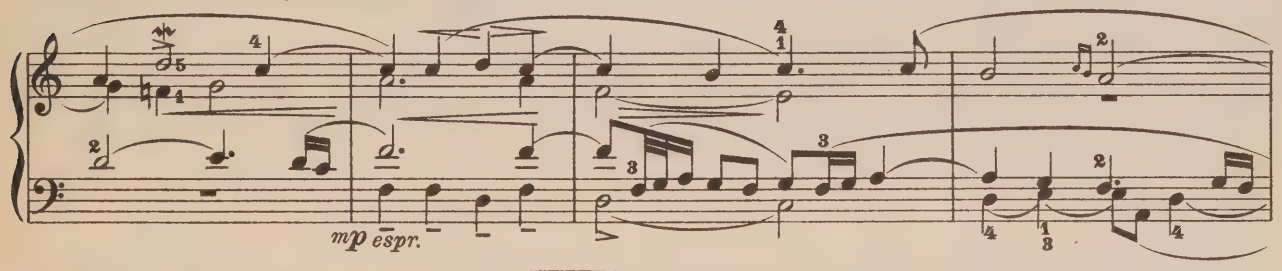


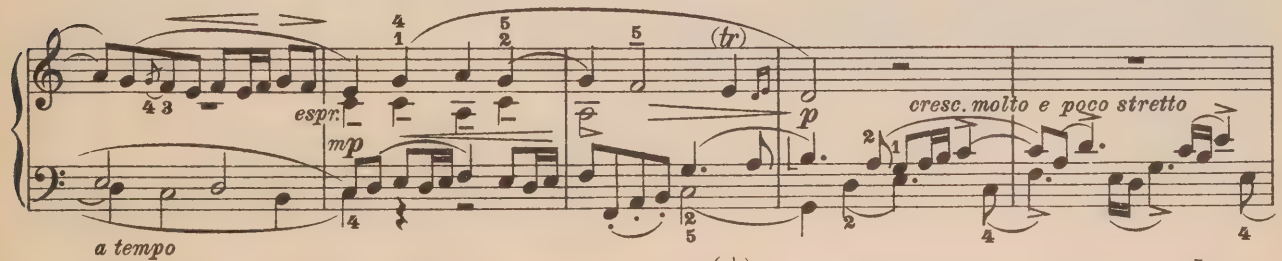
II.

Andante sostenuto e misterioso.

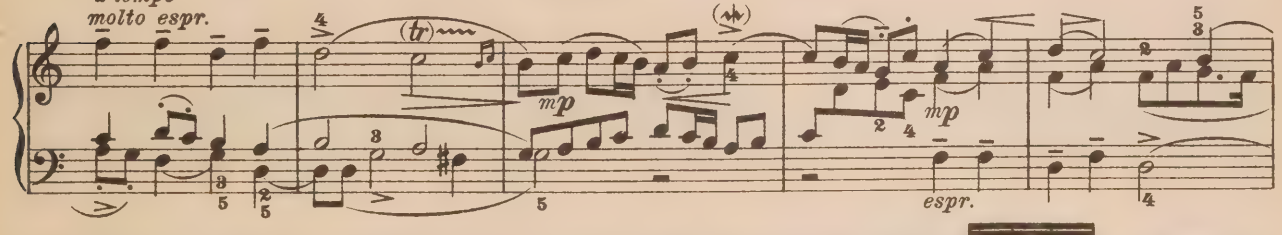


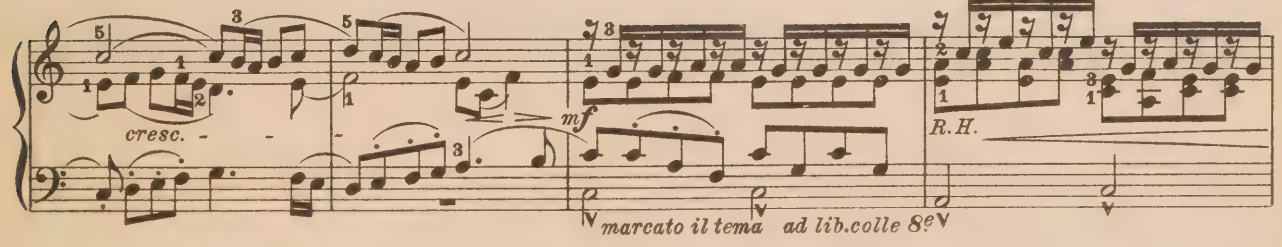
Ped. mit jedem halben Takt.

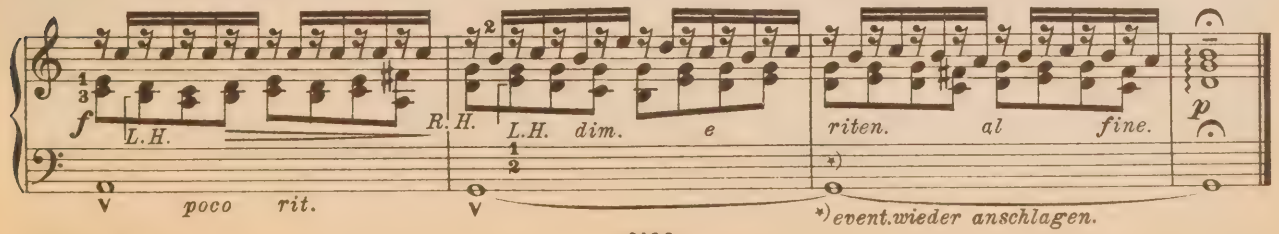




a tempo molto espr.



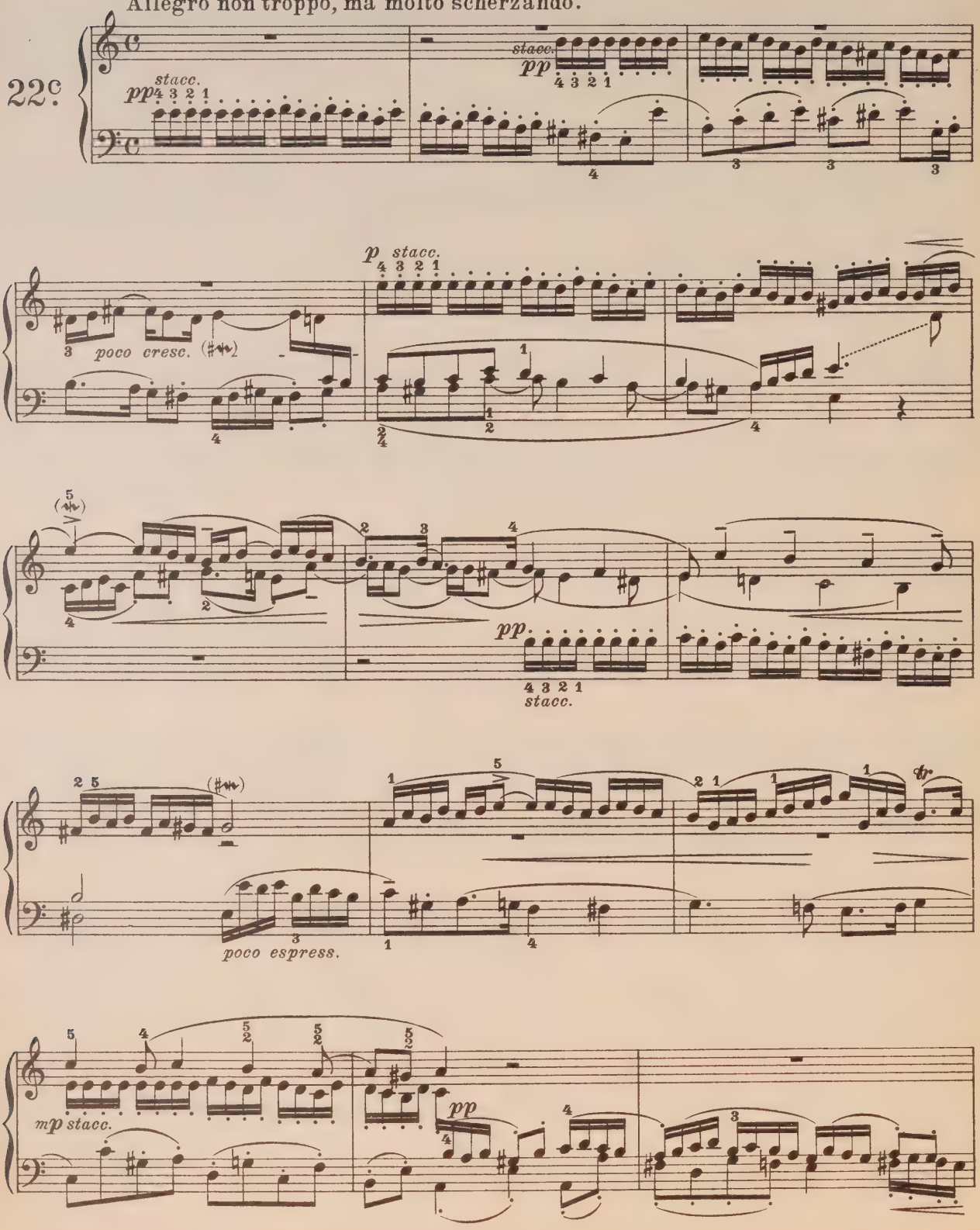


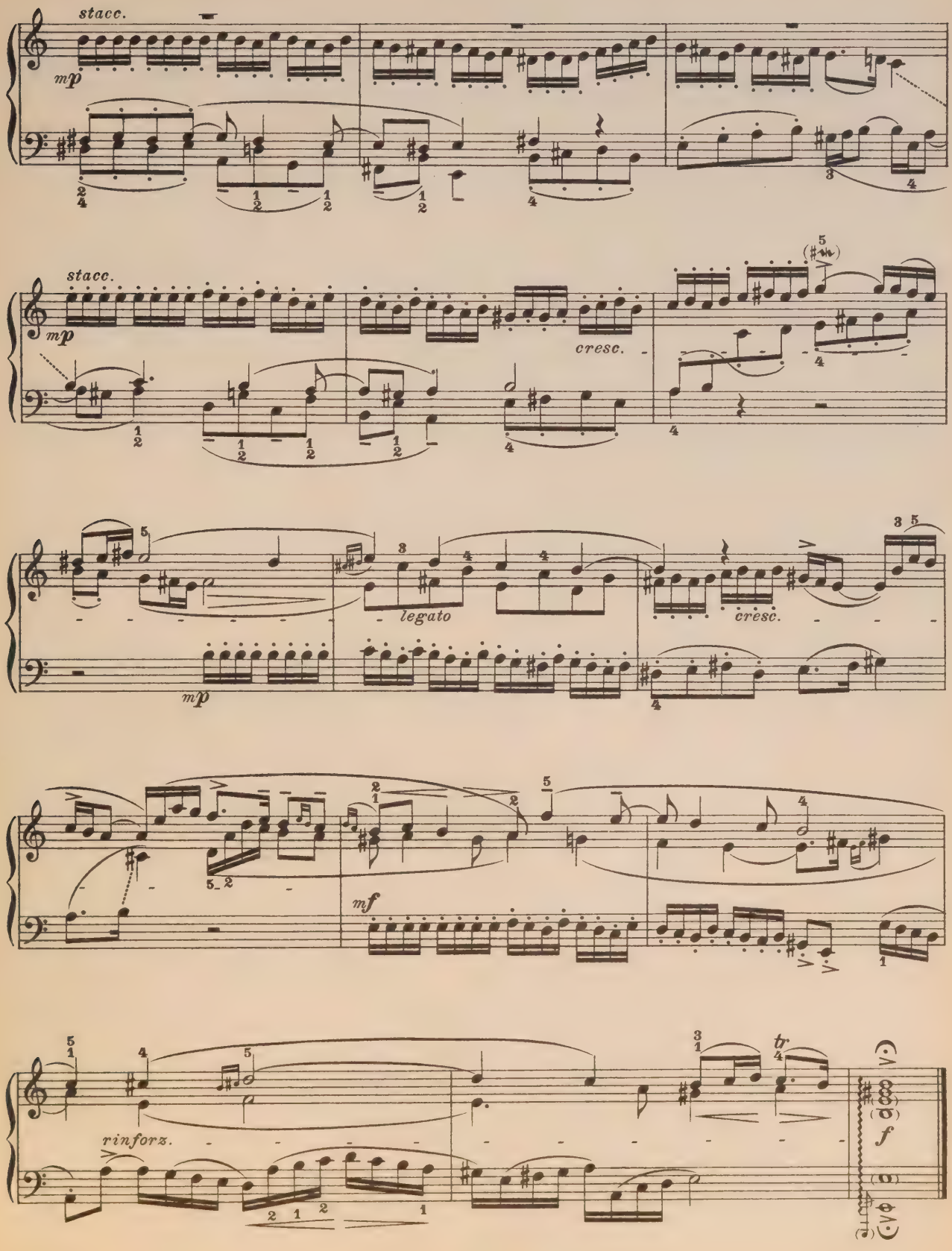


*) *event. wieder anschlagen.*

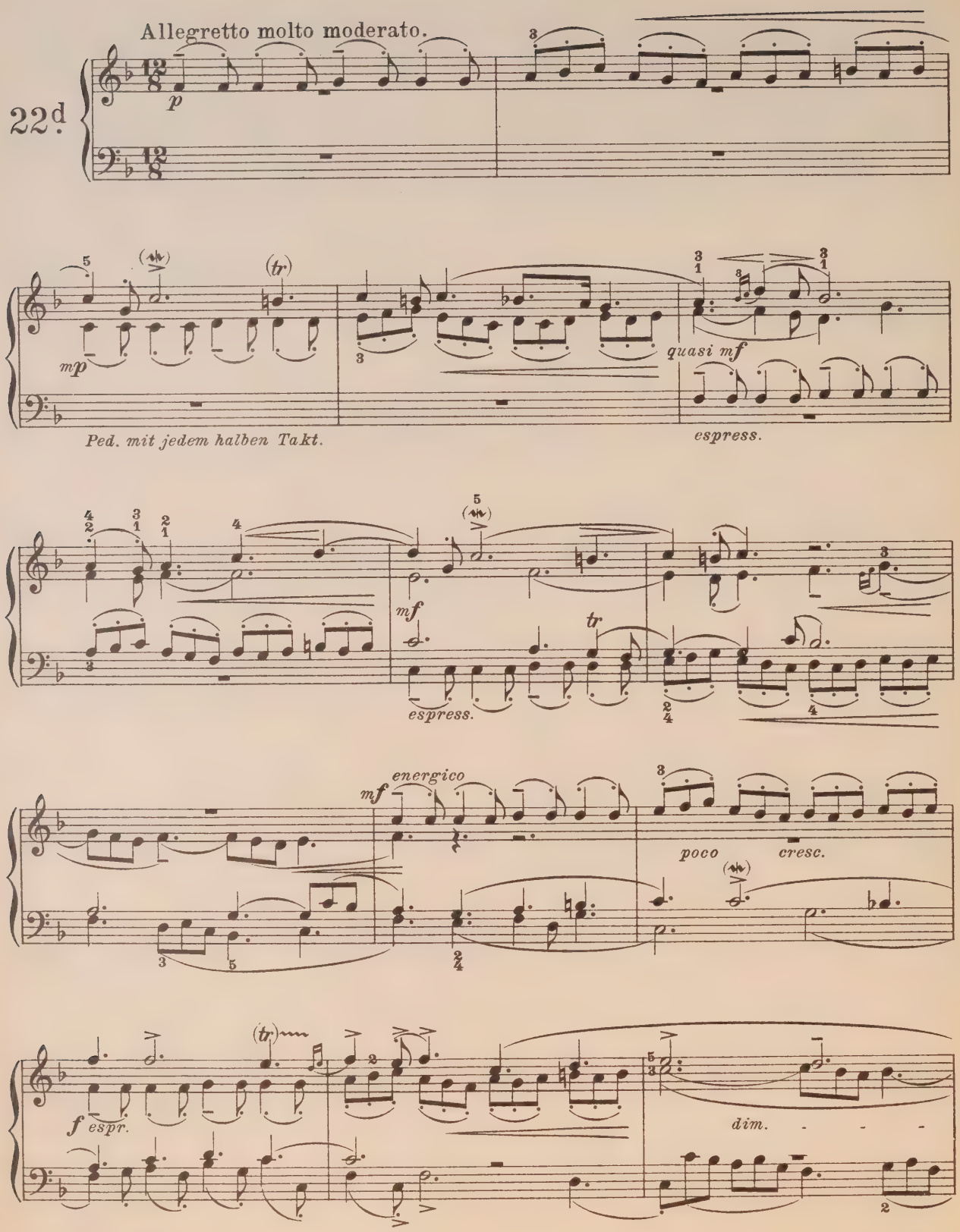
III.

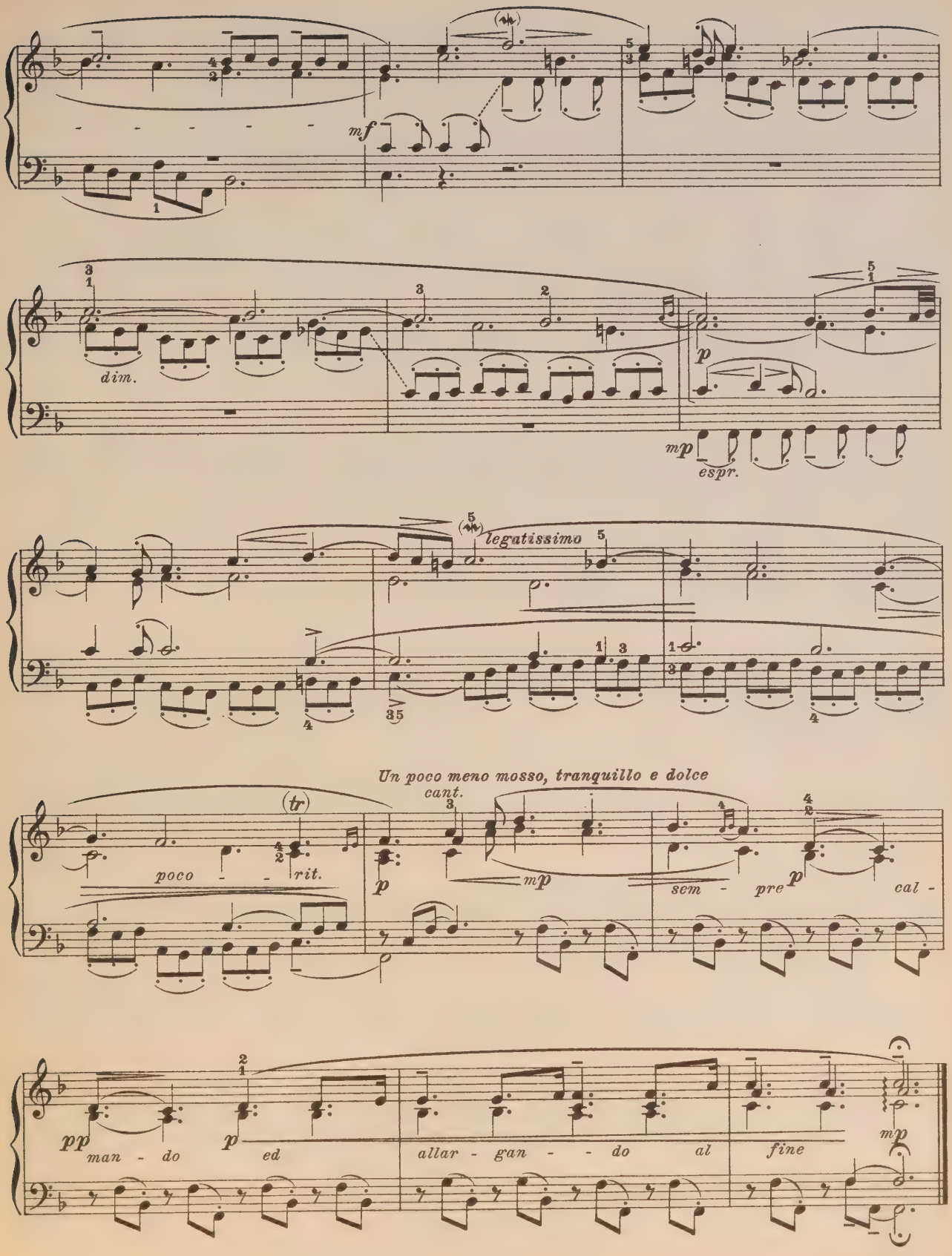
Allegro non troppo, ma molto scherzando.




stacc.
mp
stacc.
mp
cresc.
legato
cresc.
mp
mf
rinforz.
tr
f

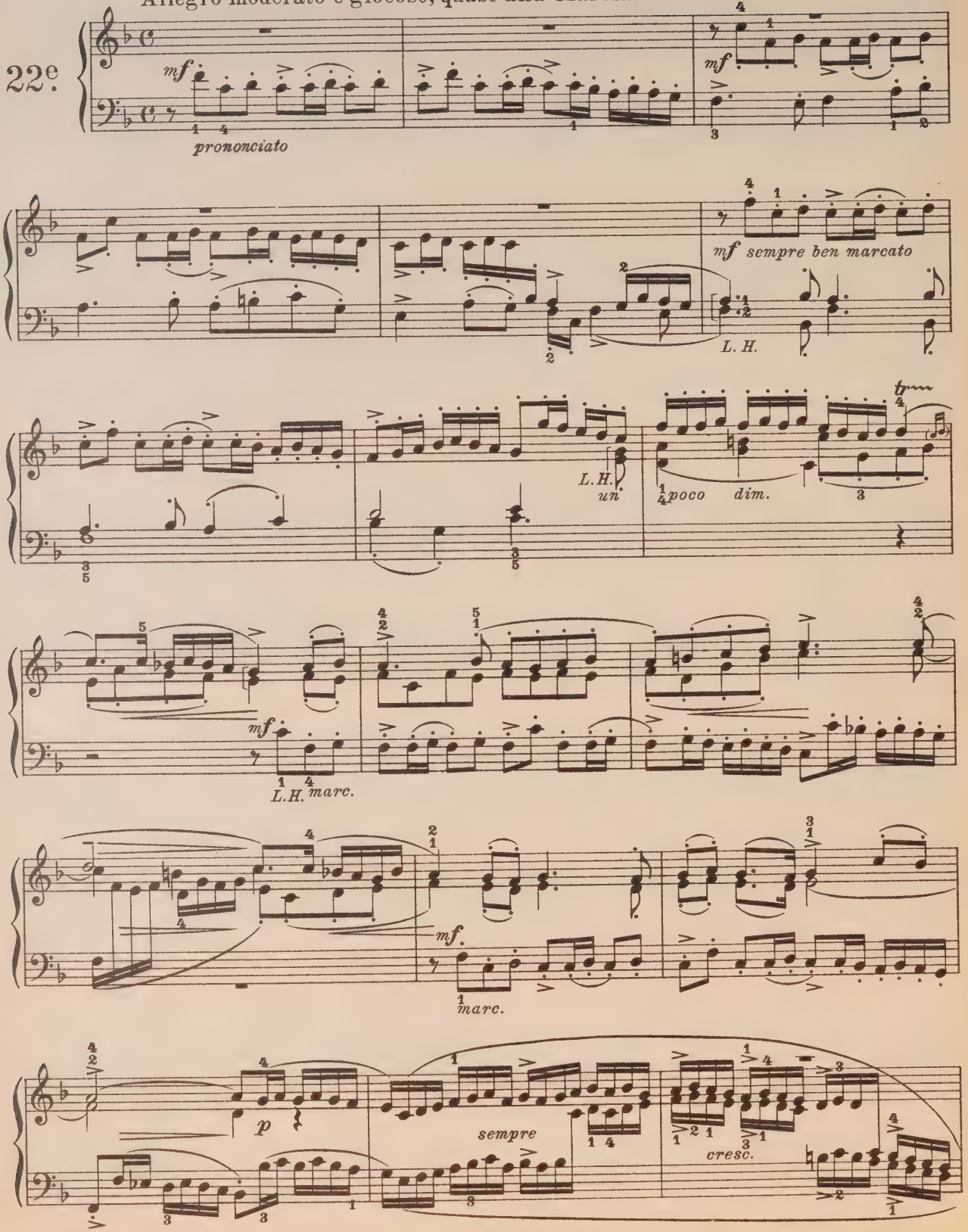
IV.

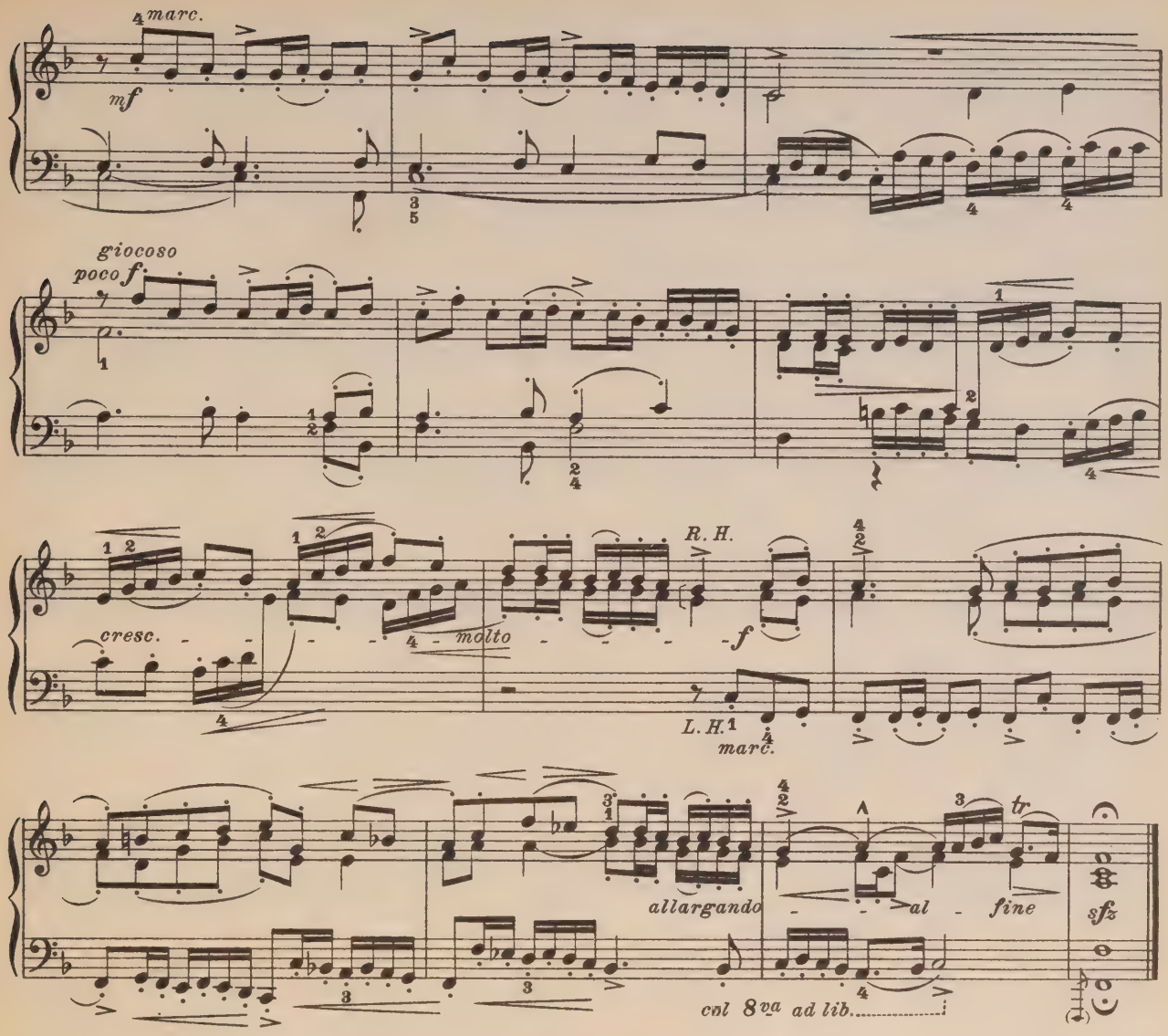

Allegretto molto moderato.
22d
p
mp
(tr)
Ped. mit jedem halben Takt.
quasi mf
espress.
mf
tr
espress.
energico
mf
poco
cresc.
f espr.
(tr)
dim.


mf
dim.
p
mp
espr.
legatissimo
Un poco meno mosso, tranquillo e dolce
cant.
(tr)
poco - - rit.
p
mp
sem - pre p
cal -
pp
man - do
p
ed
allar - gan - - do al
fine
mp

V.

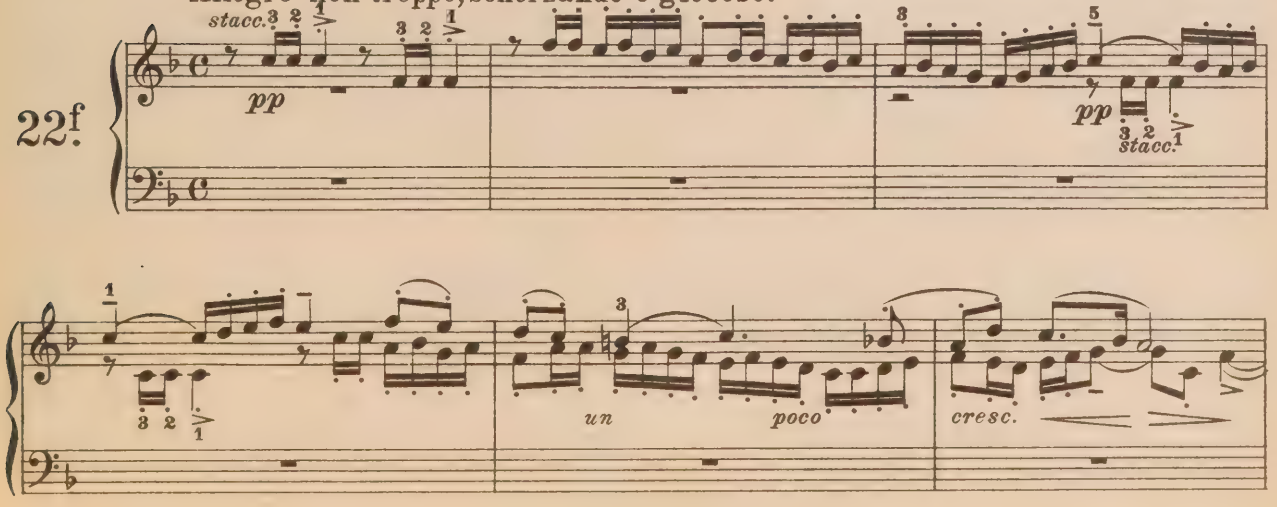
Allegro moderato e giocoso, quasi alla Marcia.

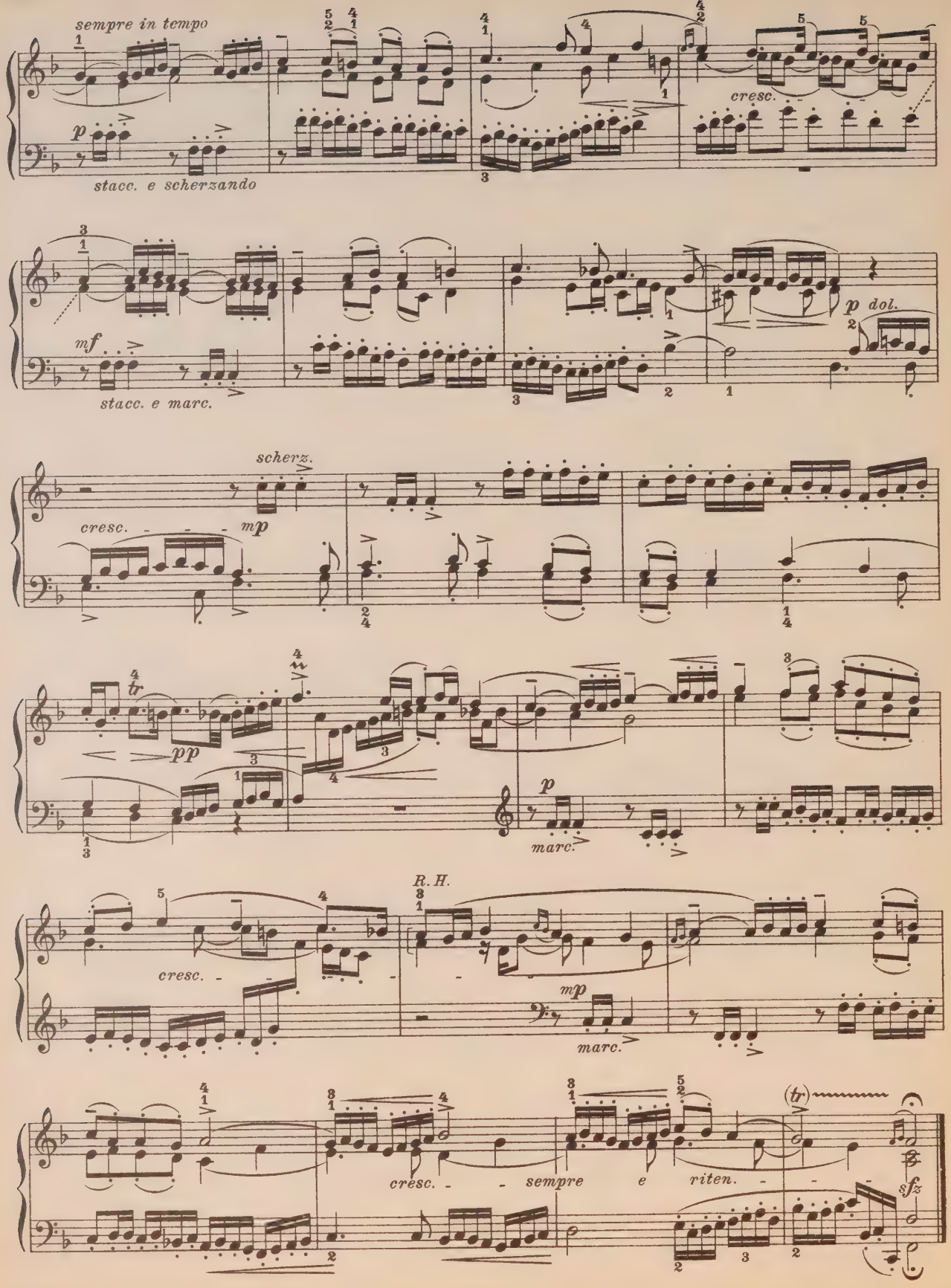




VI.

Allegro non troppo, scherzando e giocoso.



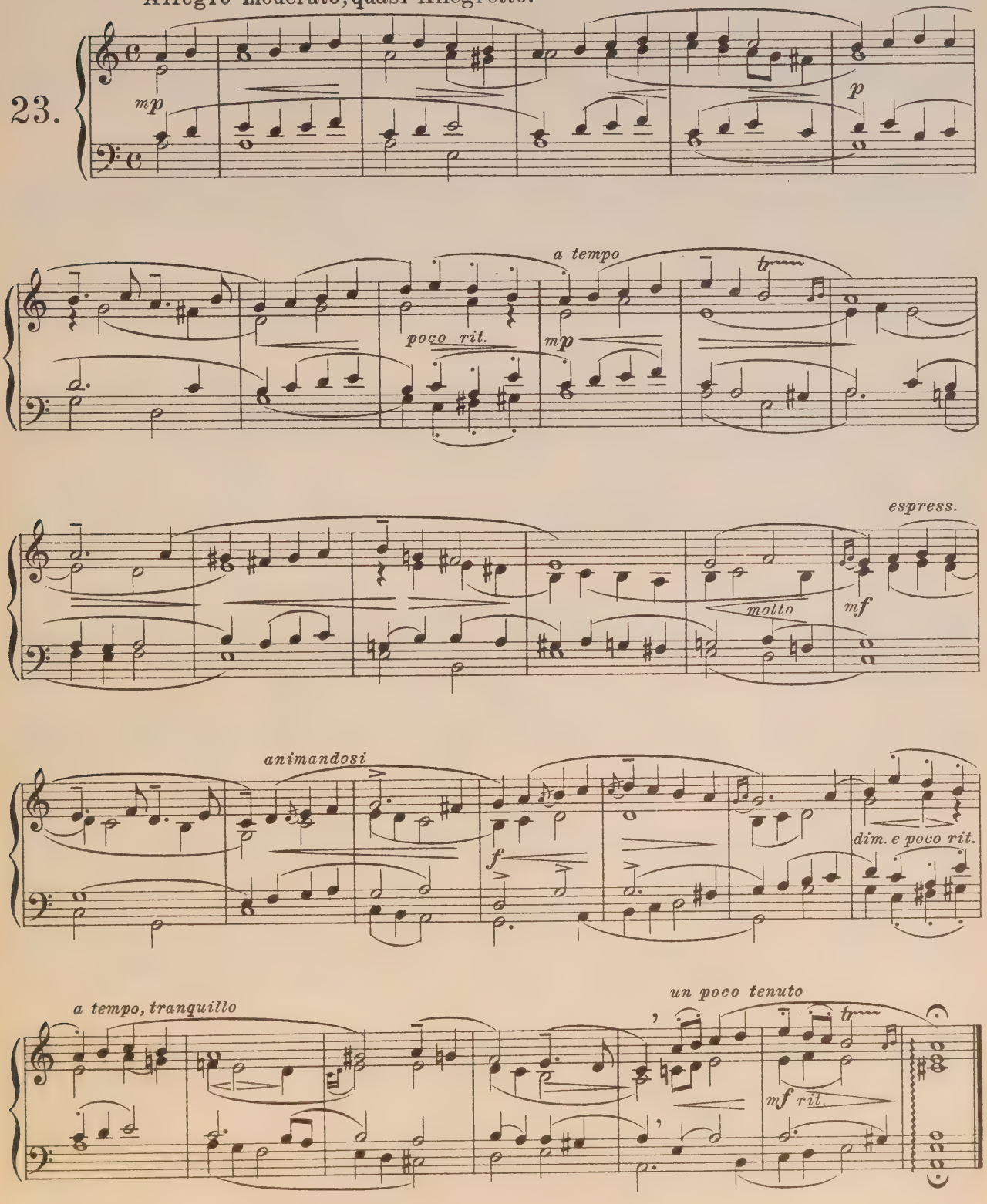

sempre in tempo
p
stacc. e scherzando
cresc.
mf
stacc. e marc.
p dol.
scherz.
cresc.
mp
tr
pp
p
marc.
R. H.
cresc.
mp
marc.
cresc.
sempre
e
riten.
(tr)
sfz

Passamezzo Variationen.*)

Samuel Scheidt.
(1587-1654)

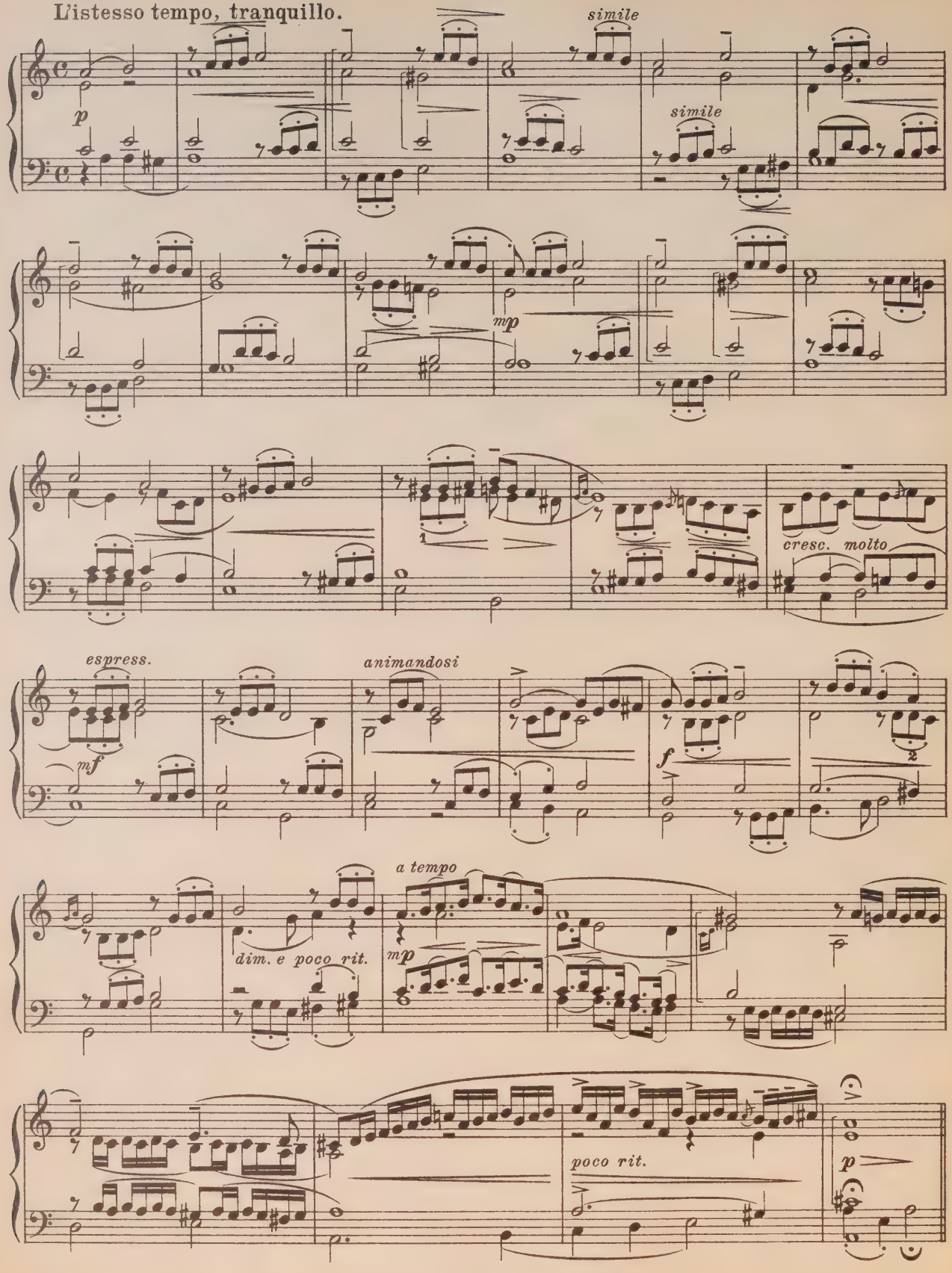
Var. I.
Allegro moderato, quasi Allegretto.

23.

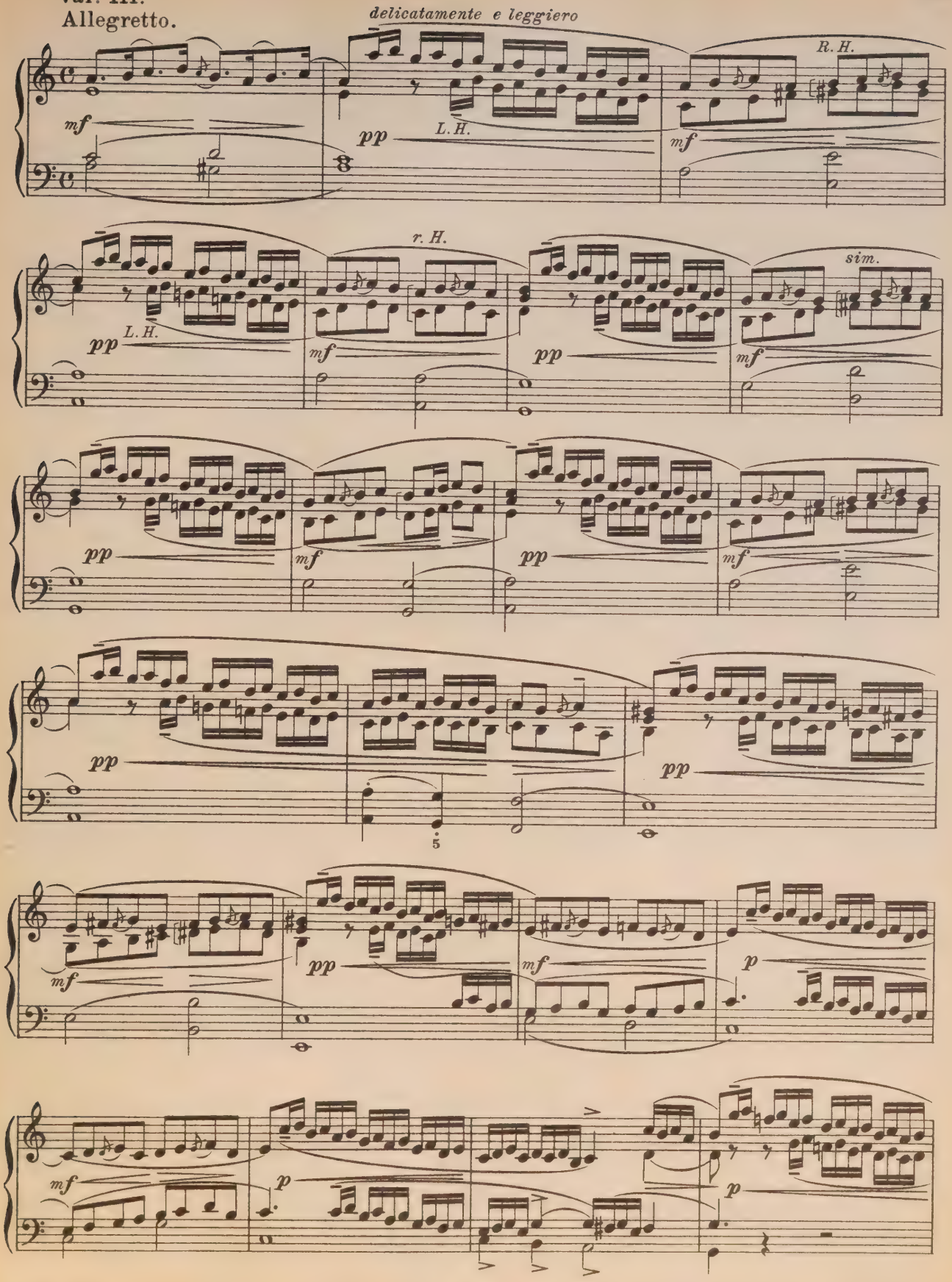


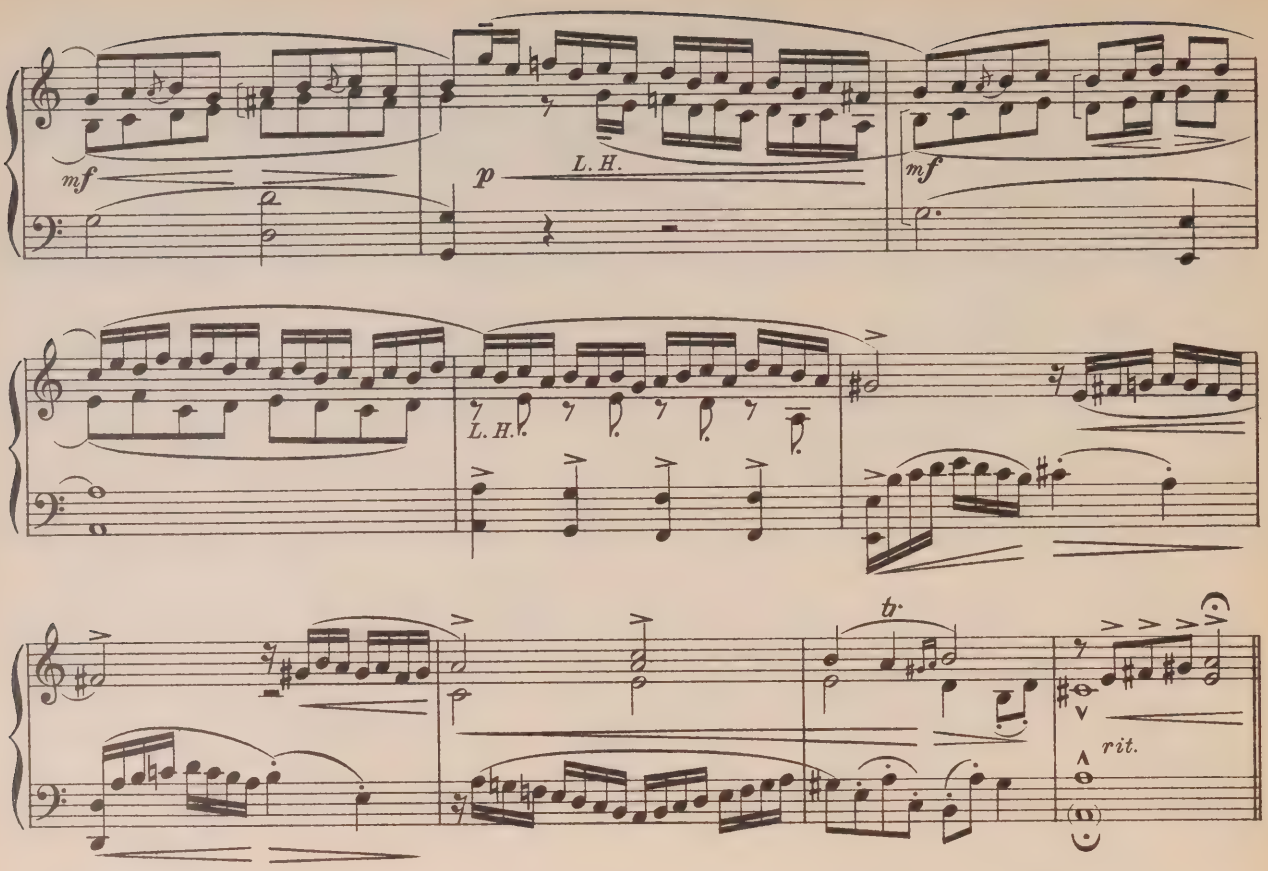
*) Um 3 Variationen gegenüber dem Original gekürzt.

Var. II.
L'istesso tempo, tranquillo.

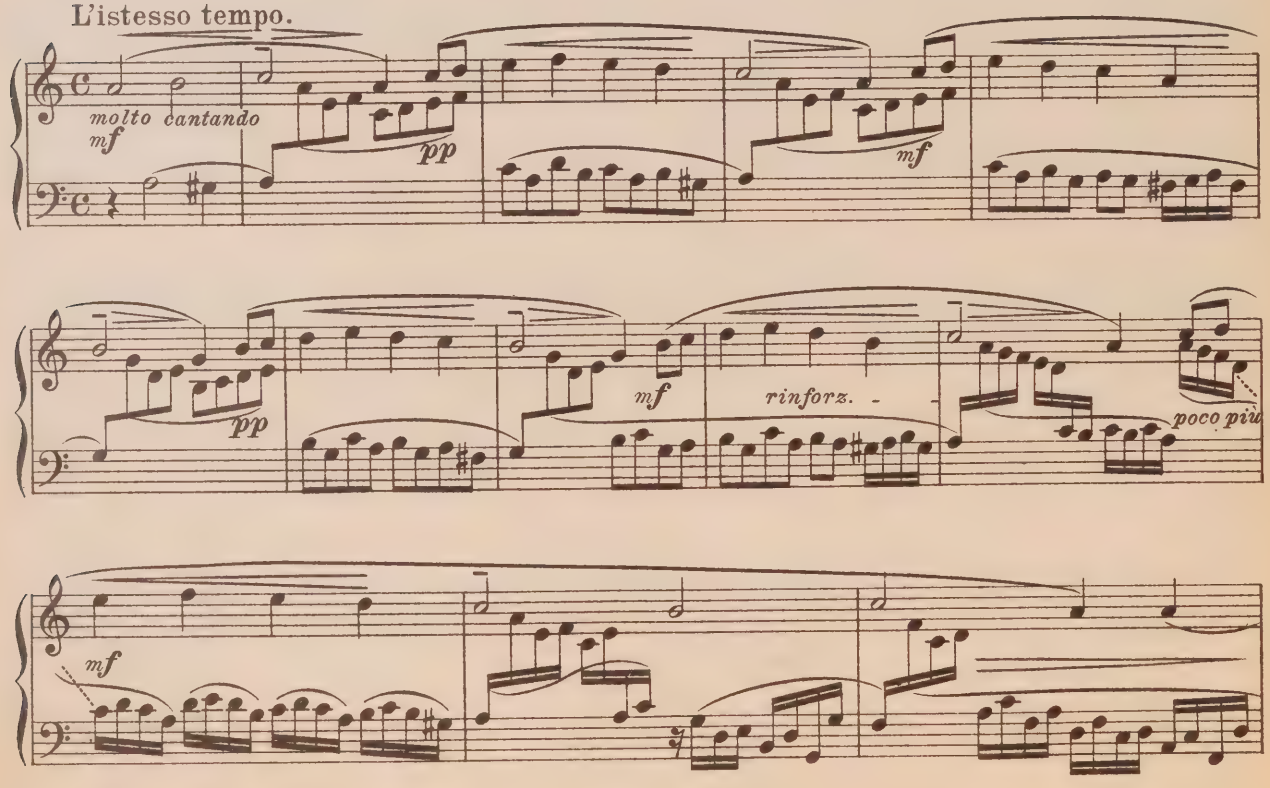


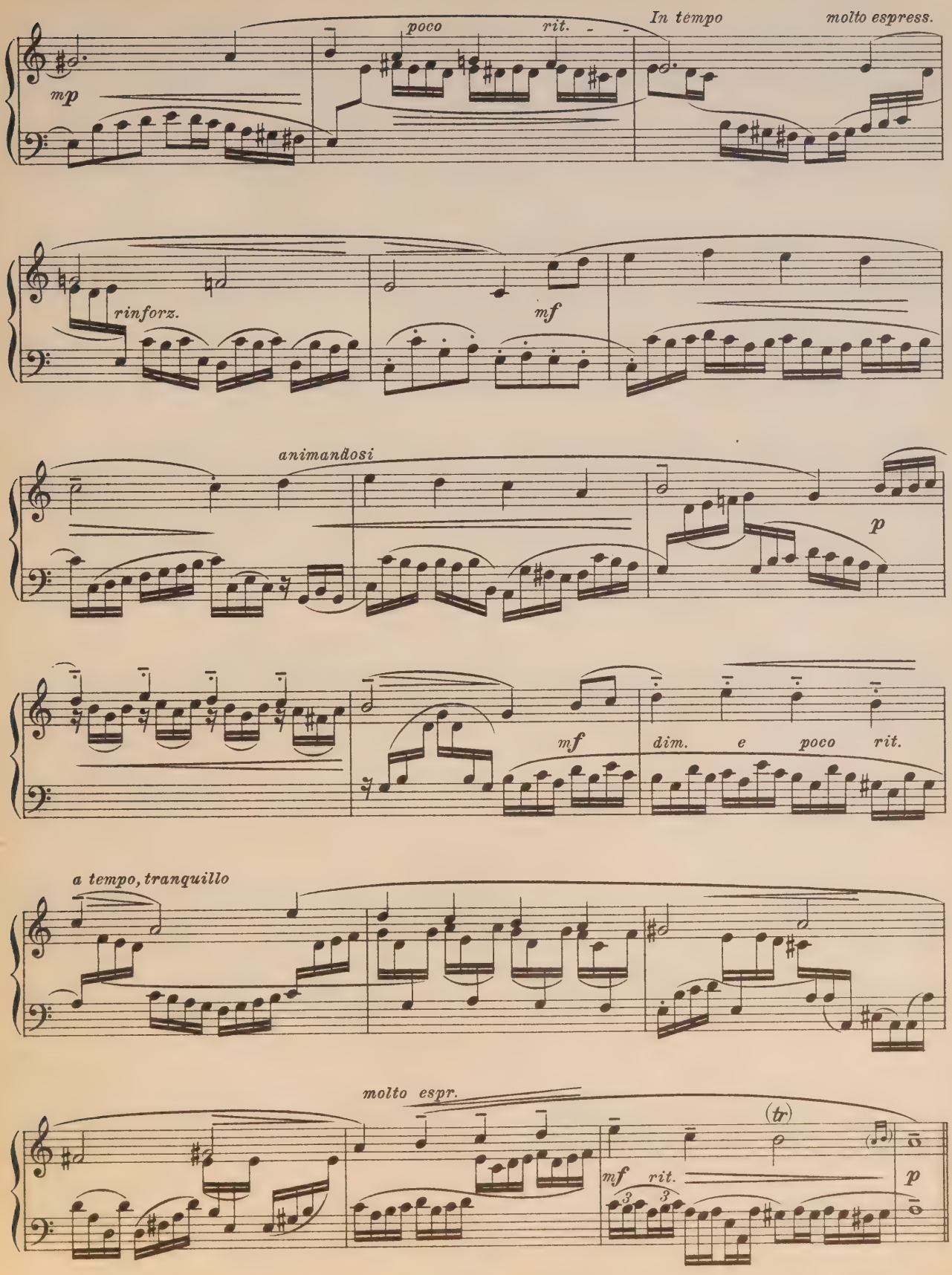
Var. III.
Allegretto.



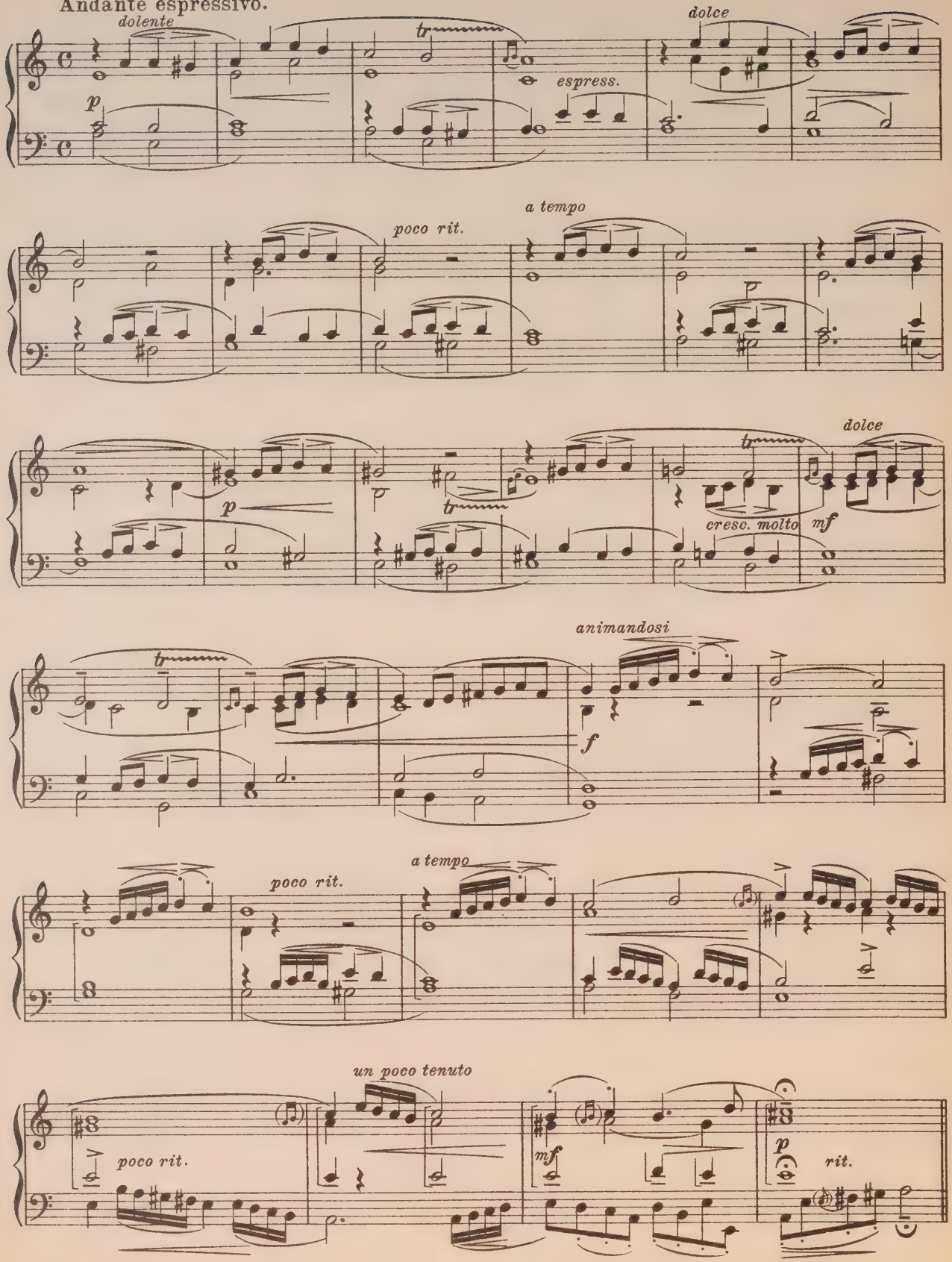


Var. IV.
L'istesso tempo.

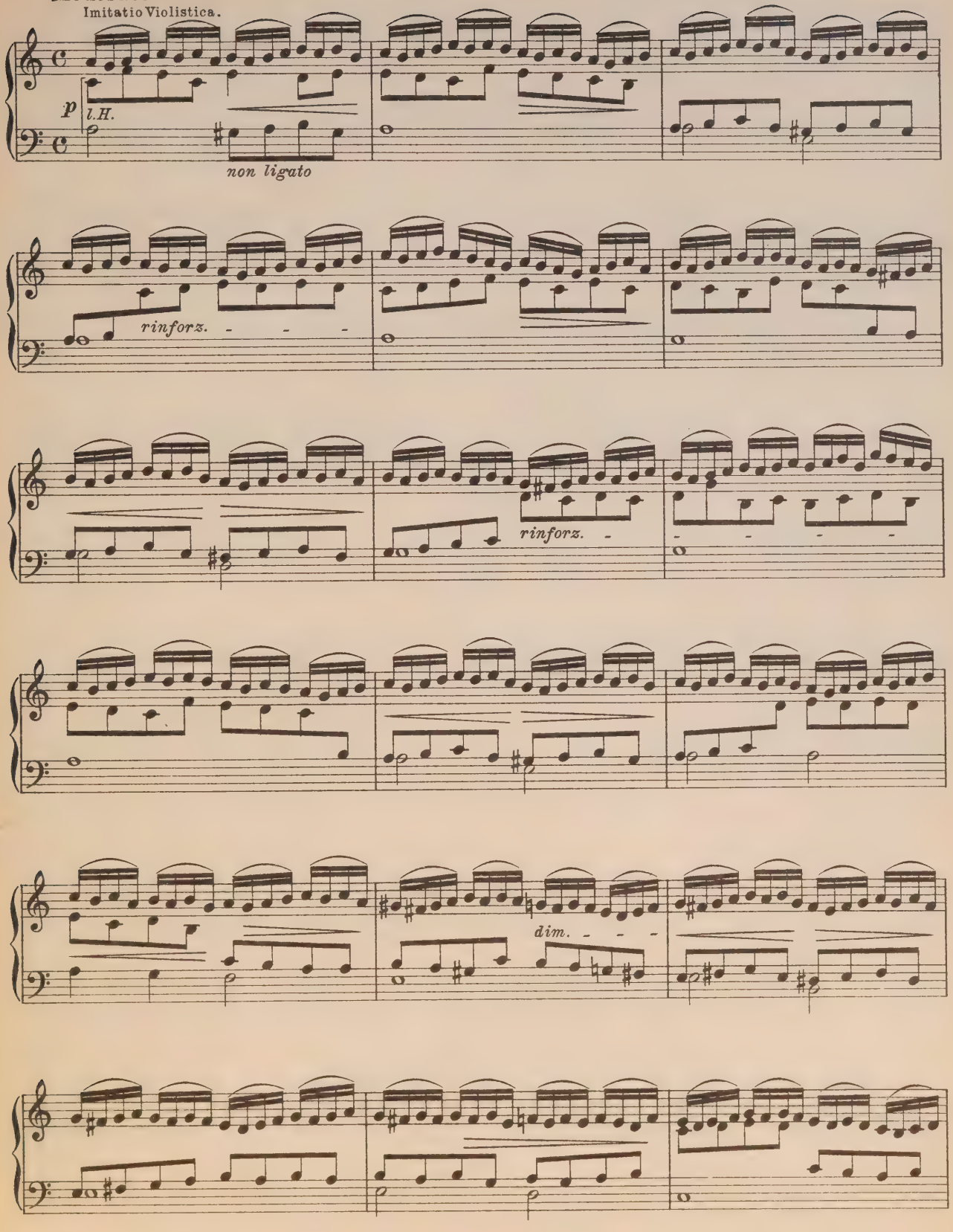


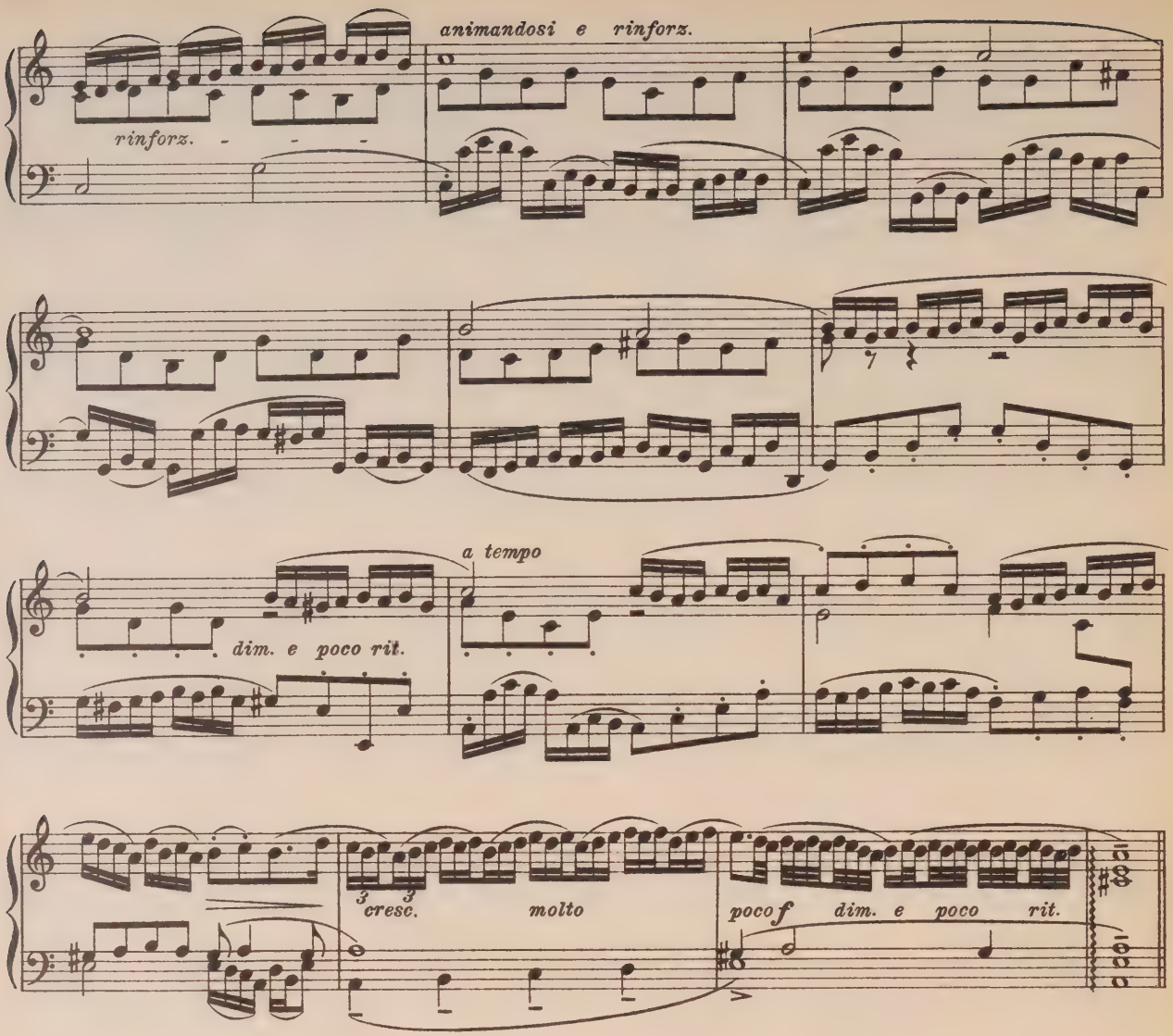

poco rit.
In tempo
molto espress.
mp
rinforz.
mf
animandosi
p
mf
dim. e poco rit.
a tempo, tranquillo
molto espr.
(tr)
mf rit.
p

Var. V.
Andante espressivo.

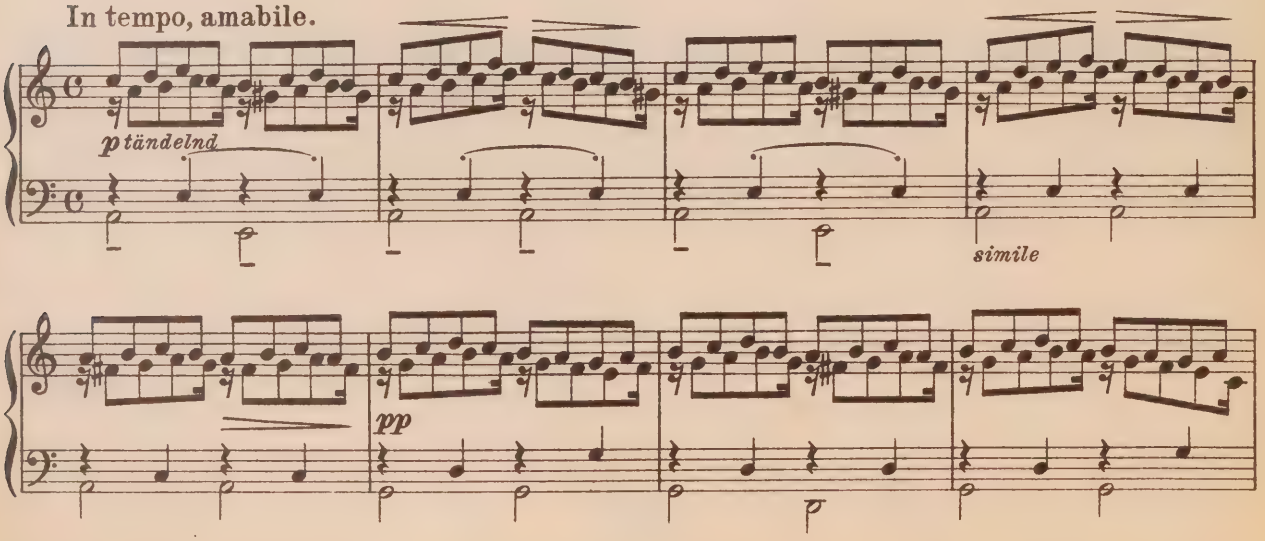


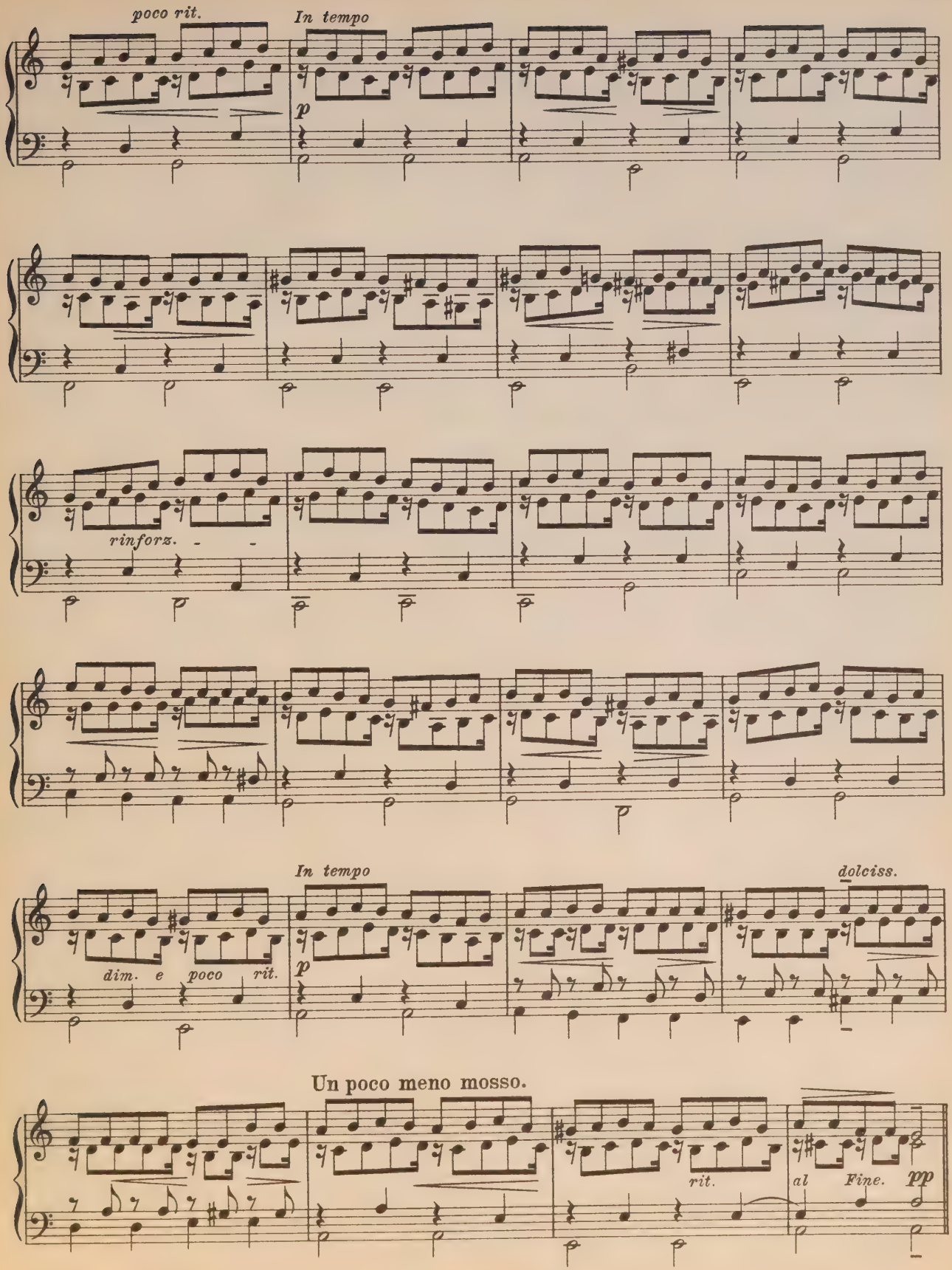
Var. VI.
Moderato.



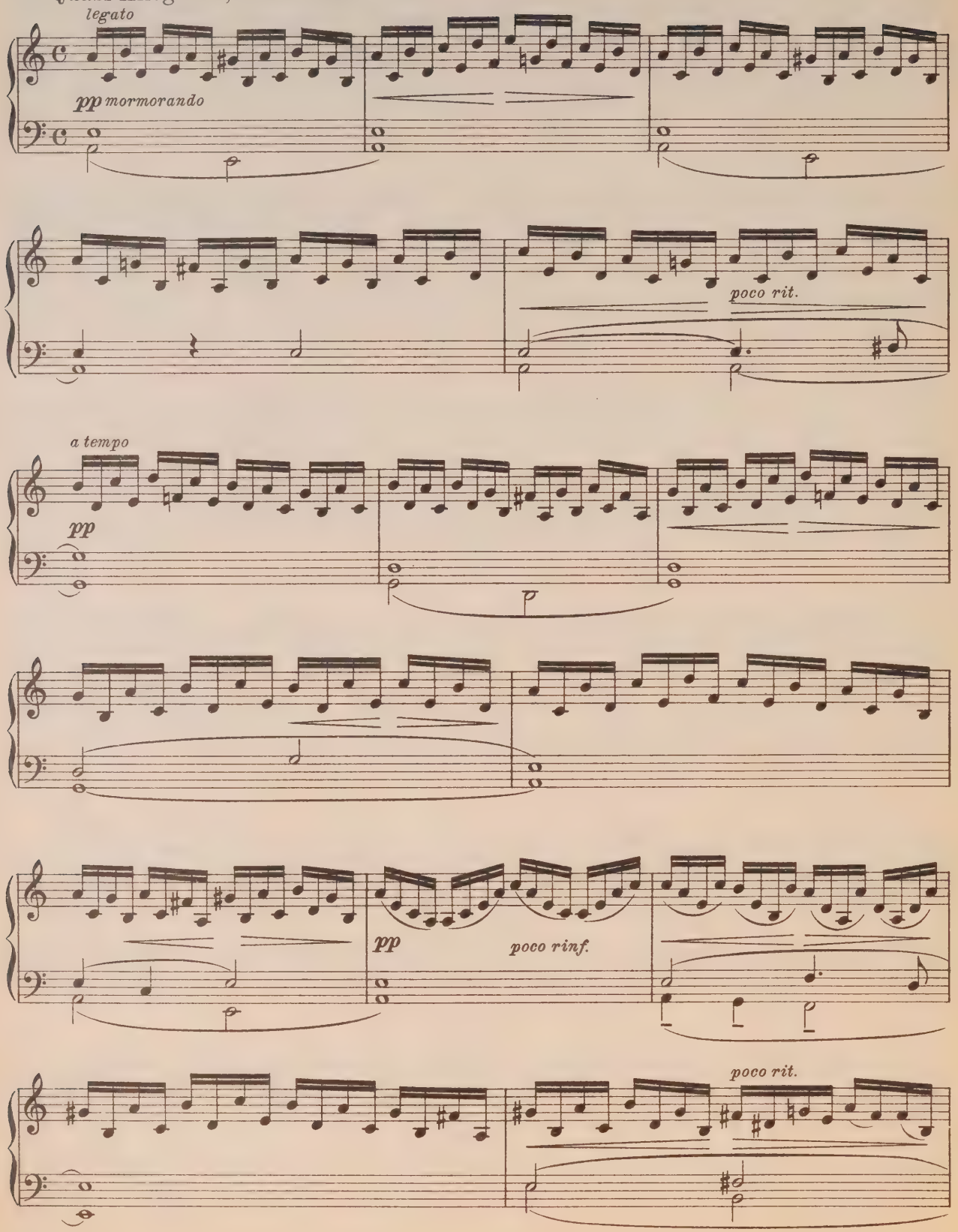


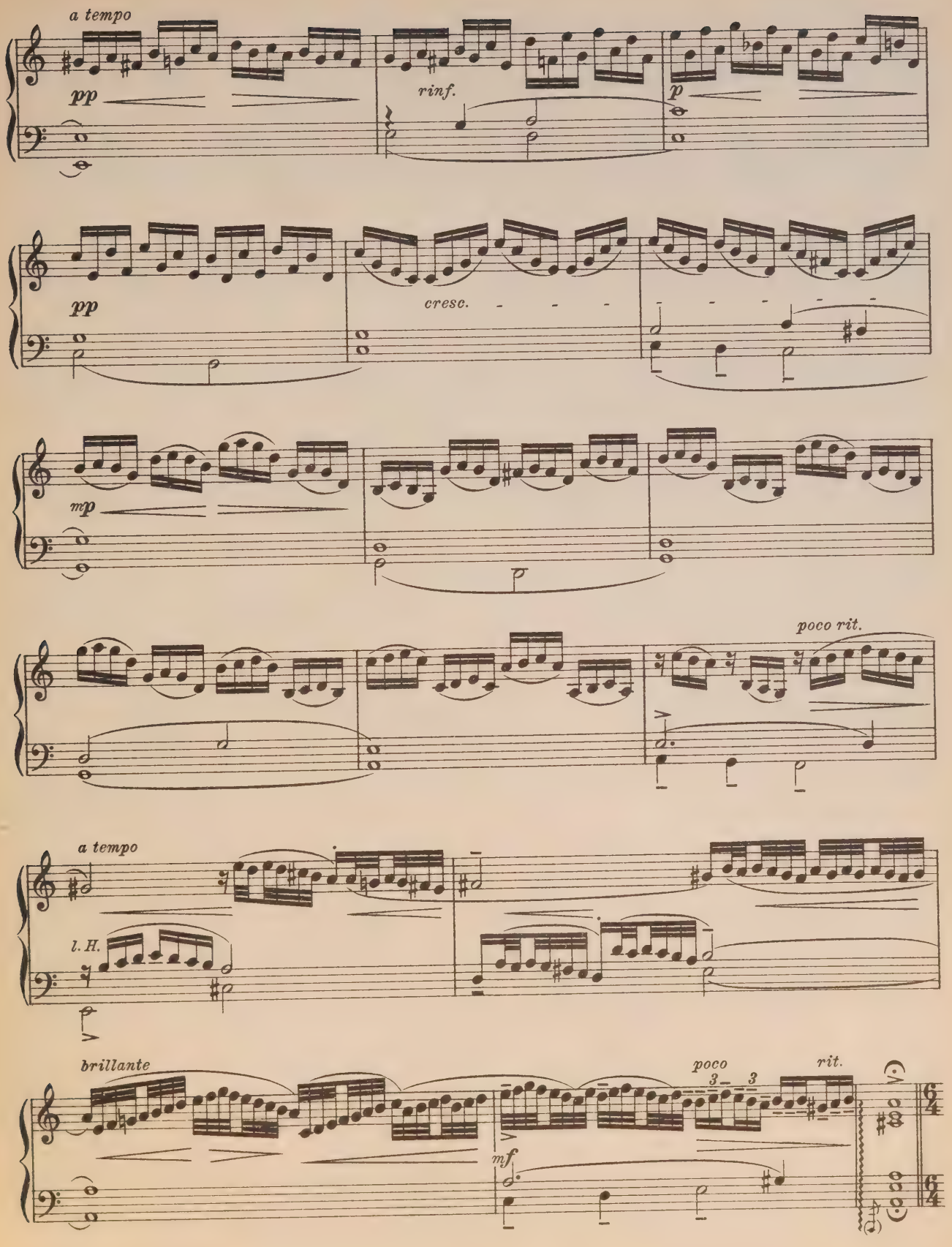
Var. VII.
In tempo, amabile.




poco rit.
In tempo
p
rinforz.
In tempo
dim. e poco rit.
p
dolciss.
Un poco meno mosso.
rit.
al Fine.
pp

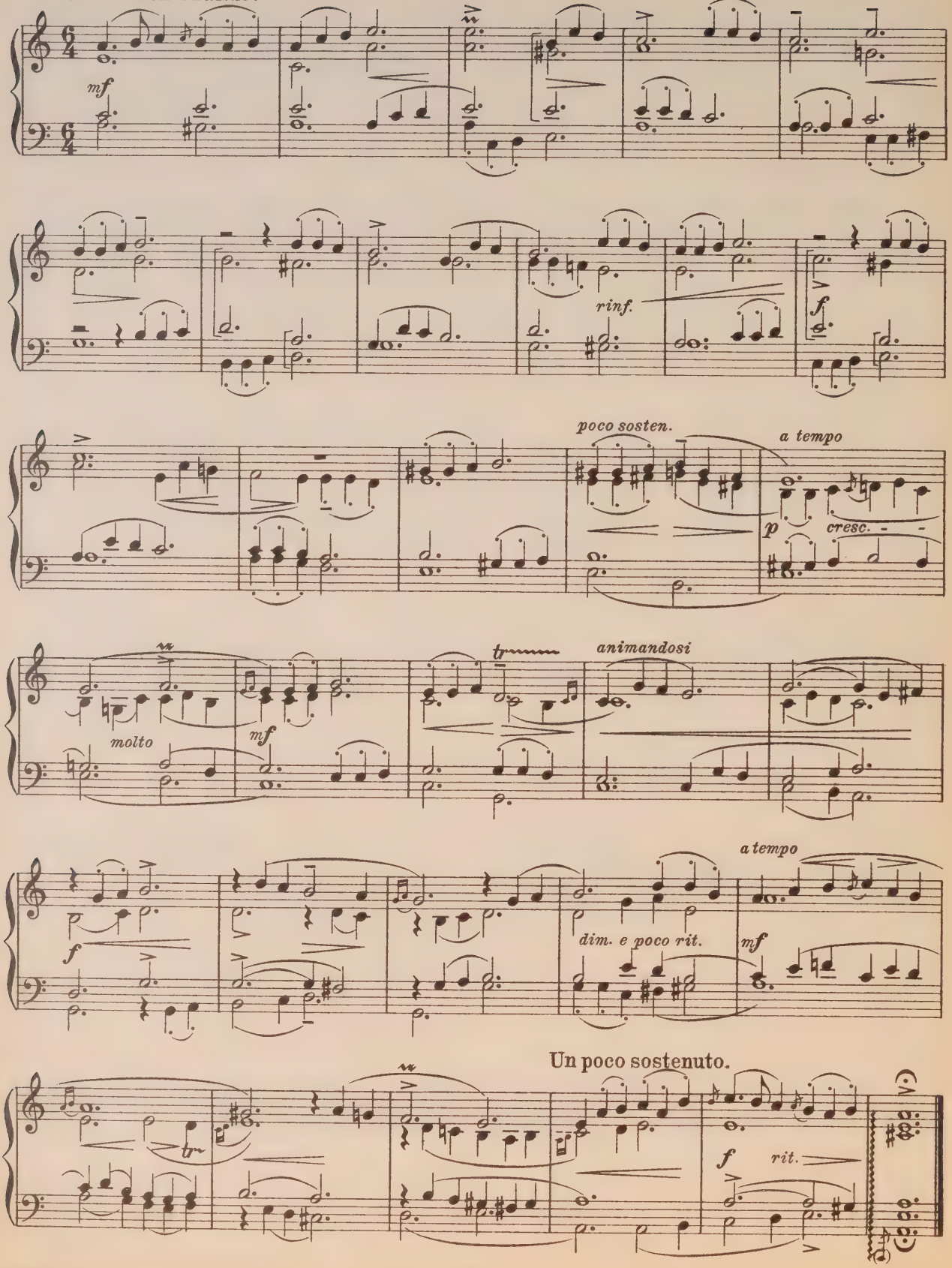
Var. VIII.
Quasi Allegretto, mormorando.




a tempo
pp
rinf.
p
pp
cresc.
mp
poco rit.
a tempo
l. H.
brillante
poco
rit.
mf

Var. IX.

Presto scherzando.

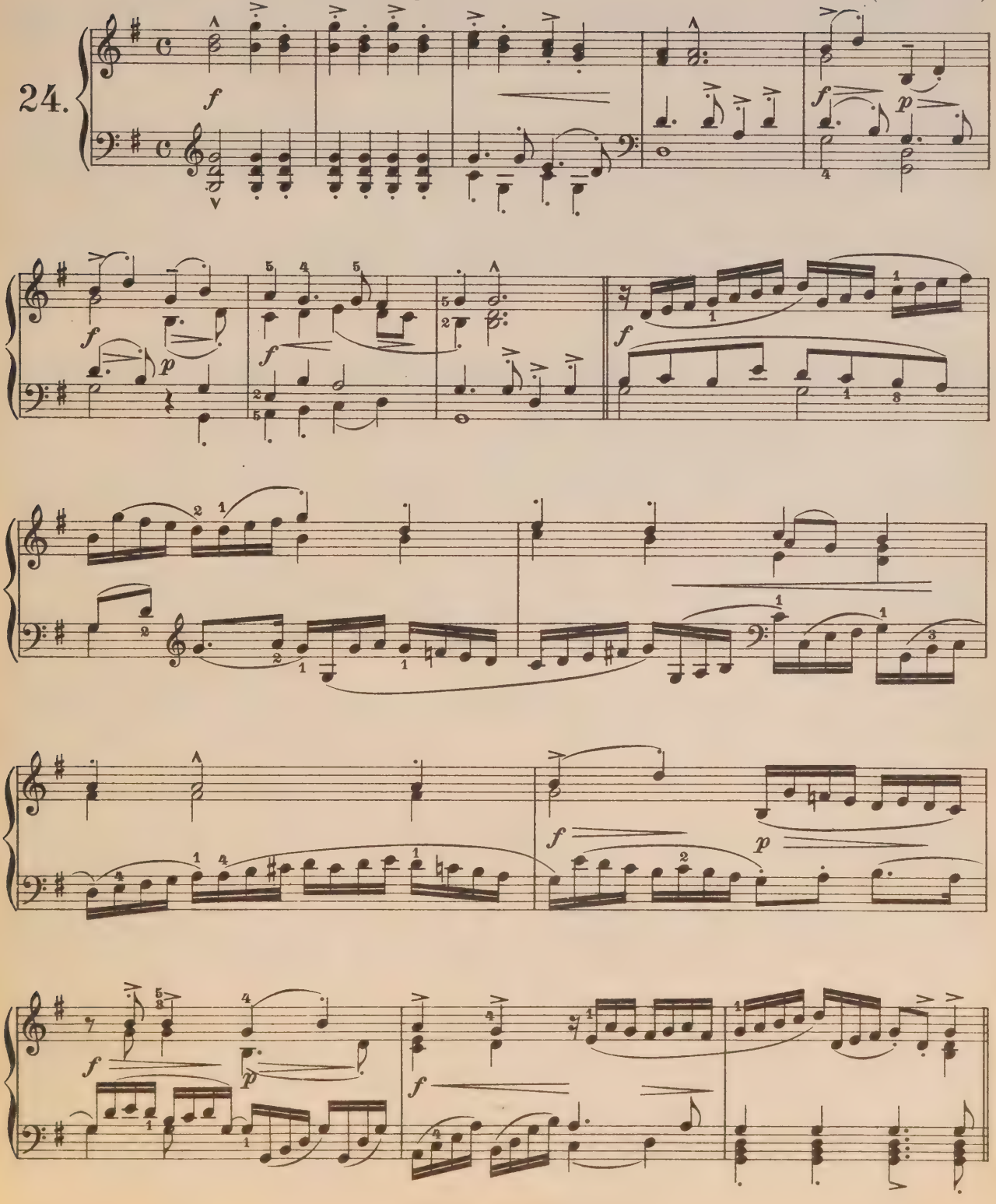


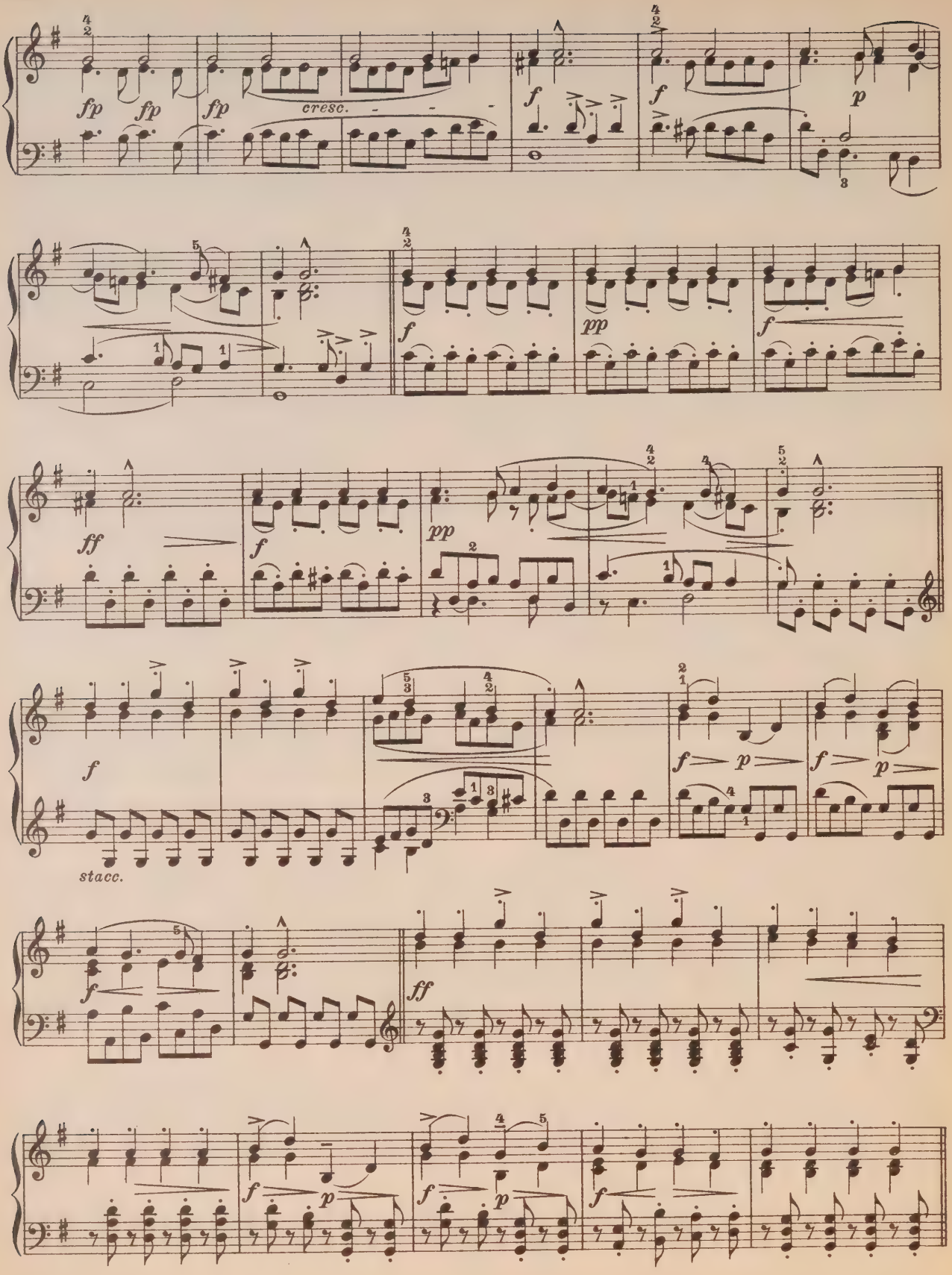
The King's Hunting Jigg.

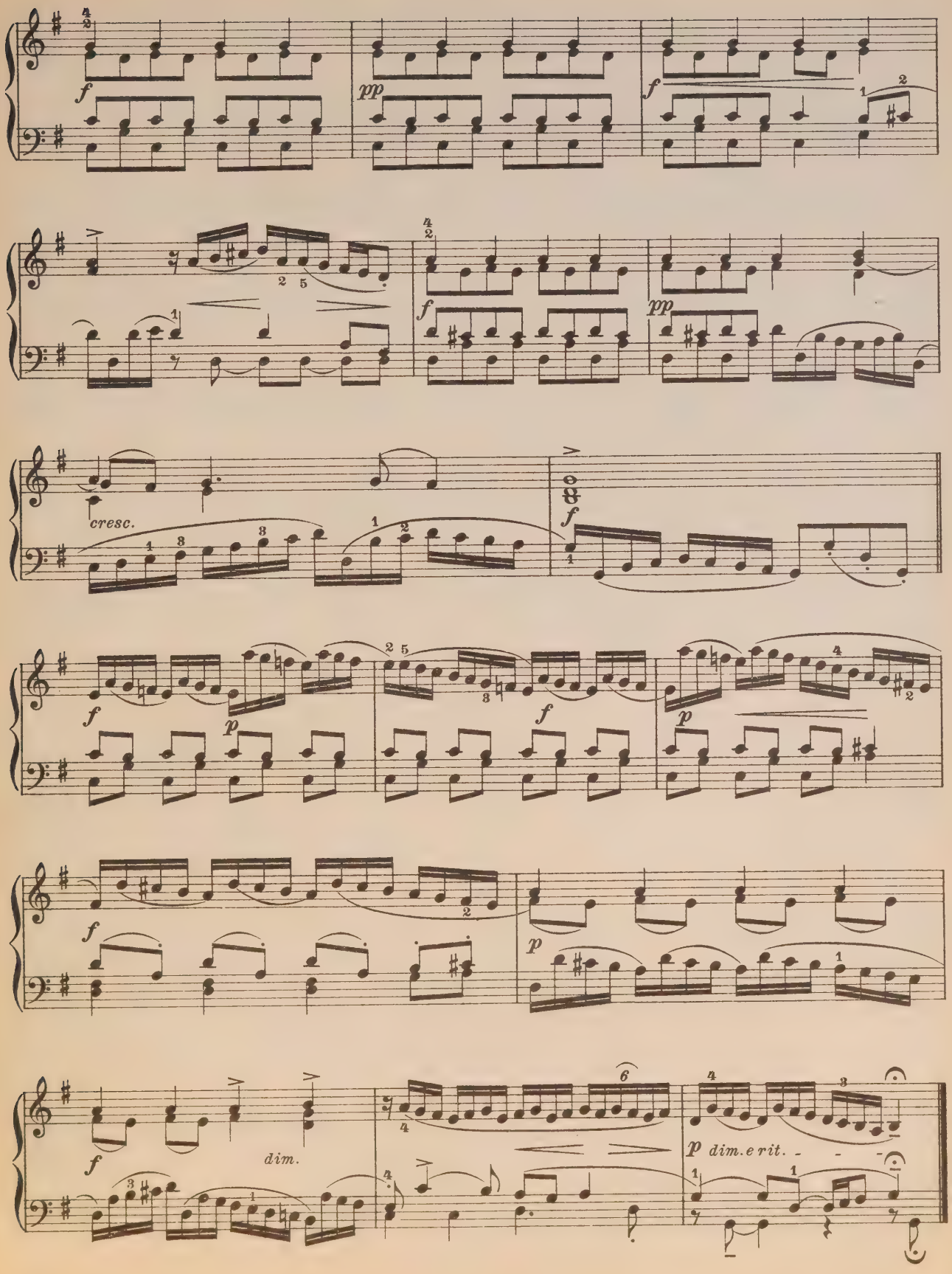
John Bull.
(1563 - 1628)

Allegro con brio ed energico.

24.




fp
fp
fp
cresc.
f
f
p
f
pp
f
ff
f
pp
f
stacc.
f
p
f
p
f
ff
f
p
f
p
f

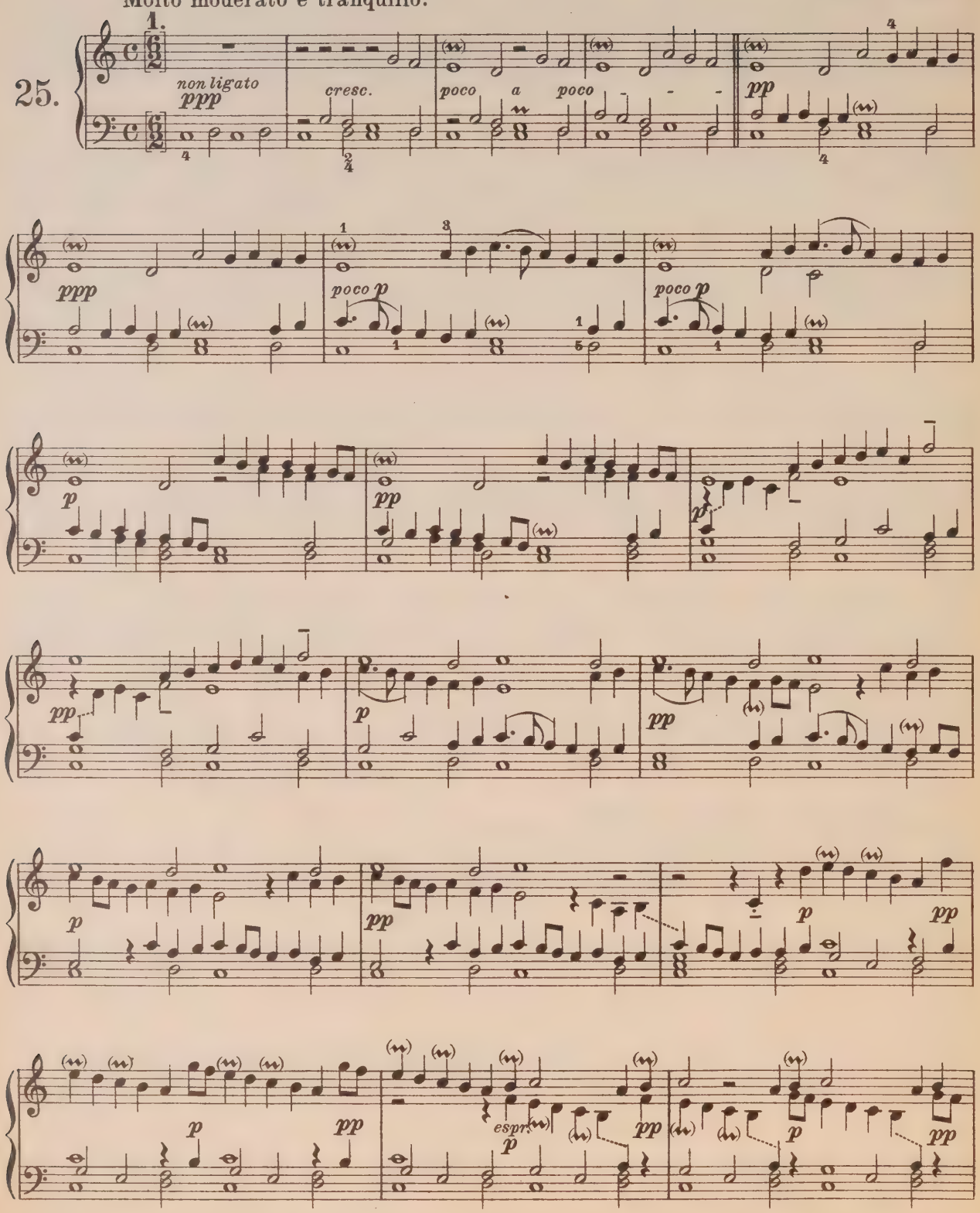

f
pp
f
cresc.
f
f
p
f
p
f
p
f
dim.
6
p dim. e rit.

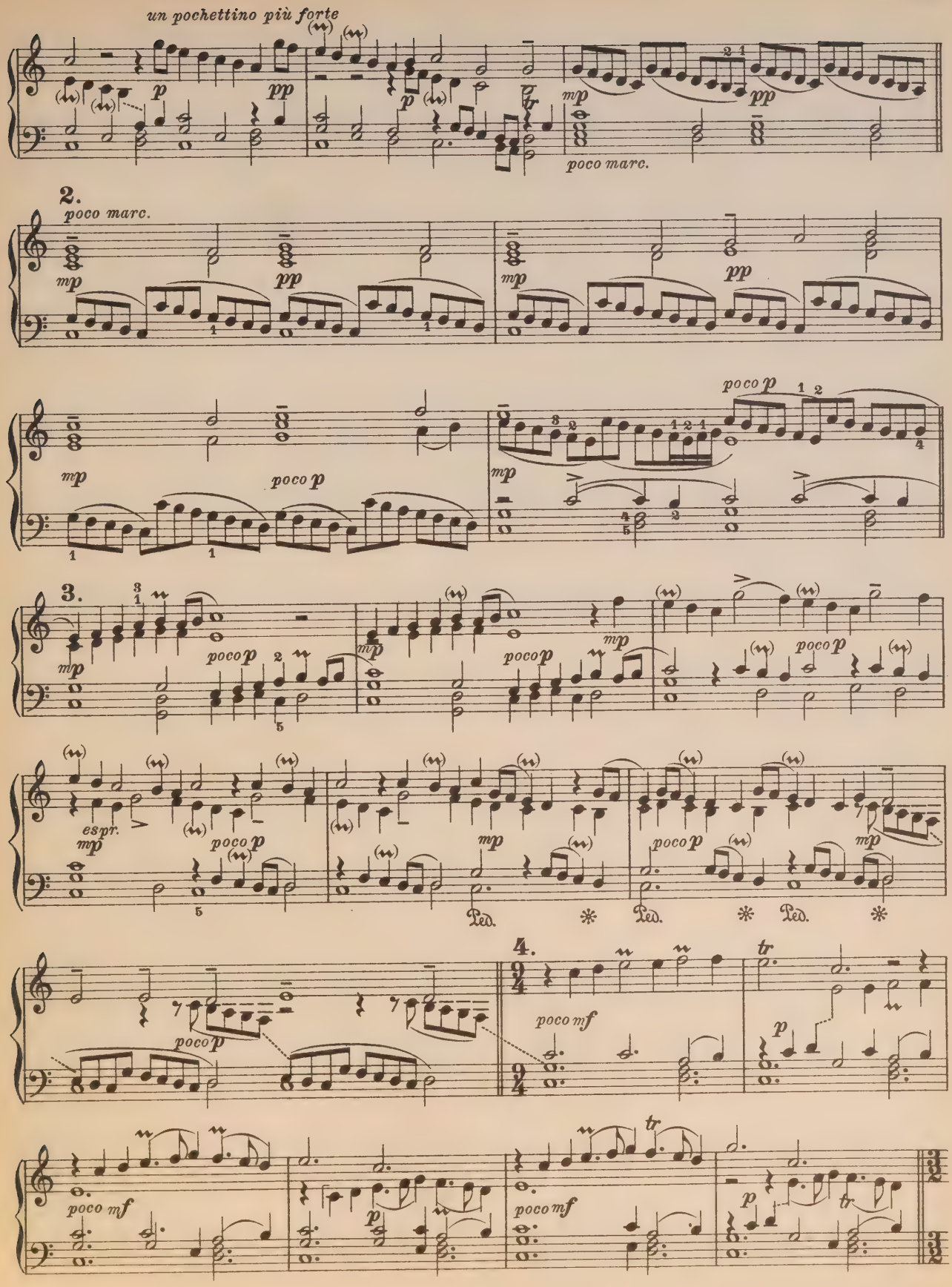
The Bells.

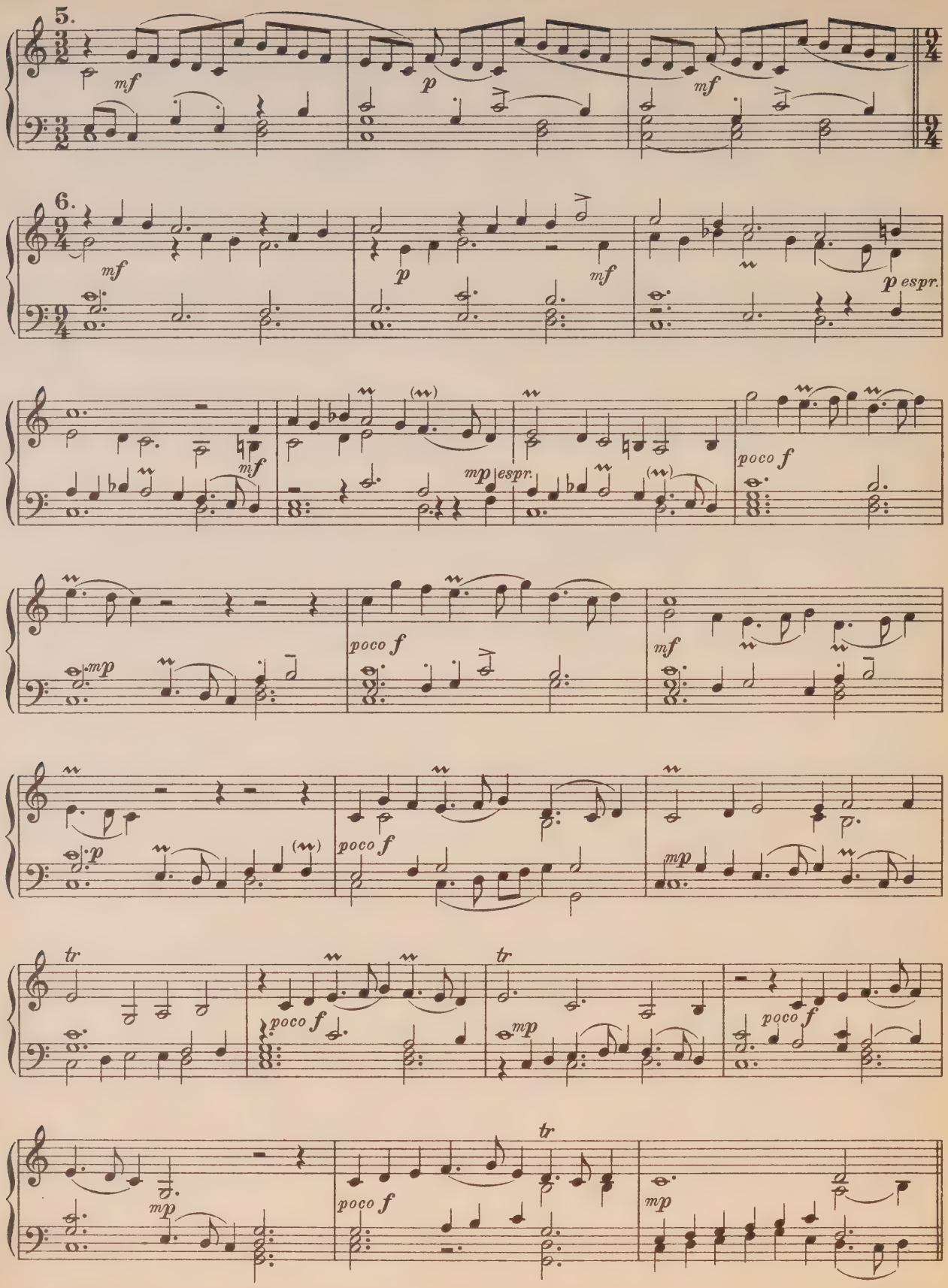
(Die Kirchenglocken.)

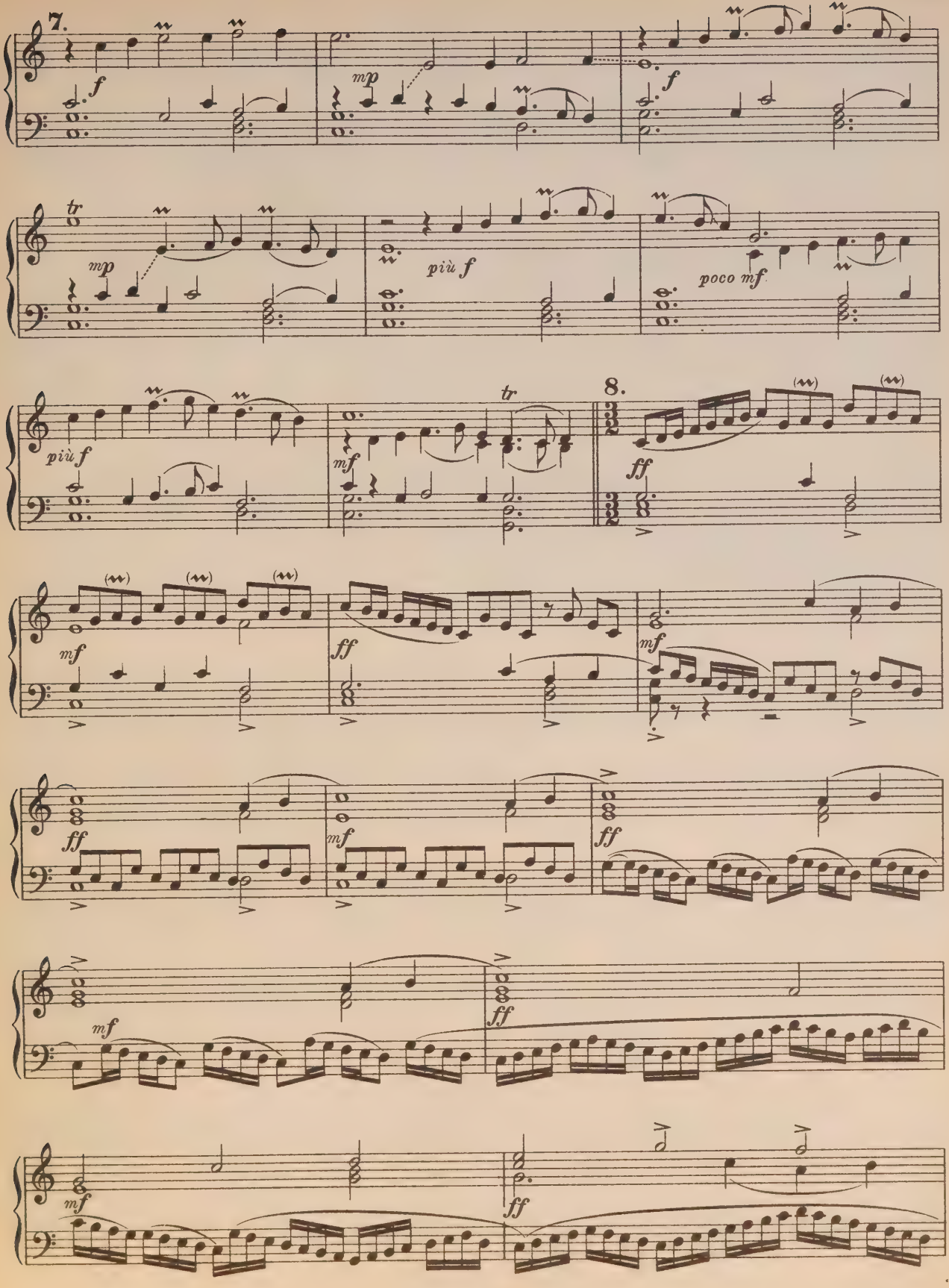
William Byrd.
(1543 - 1623)

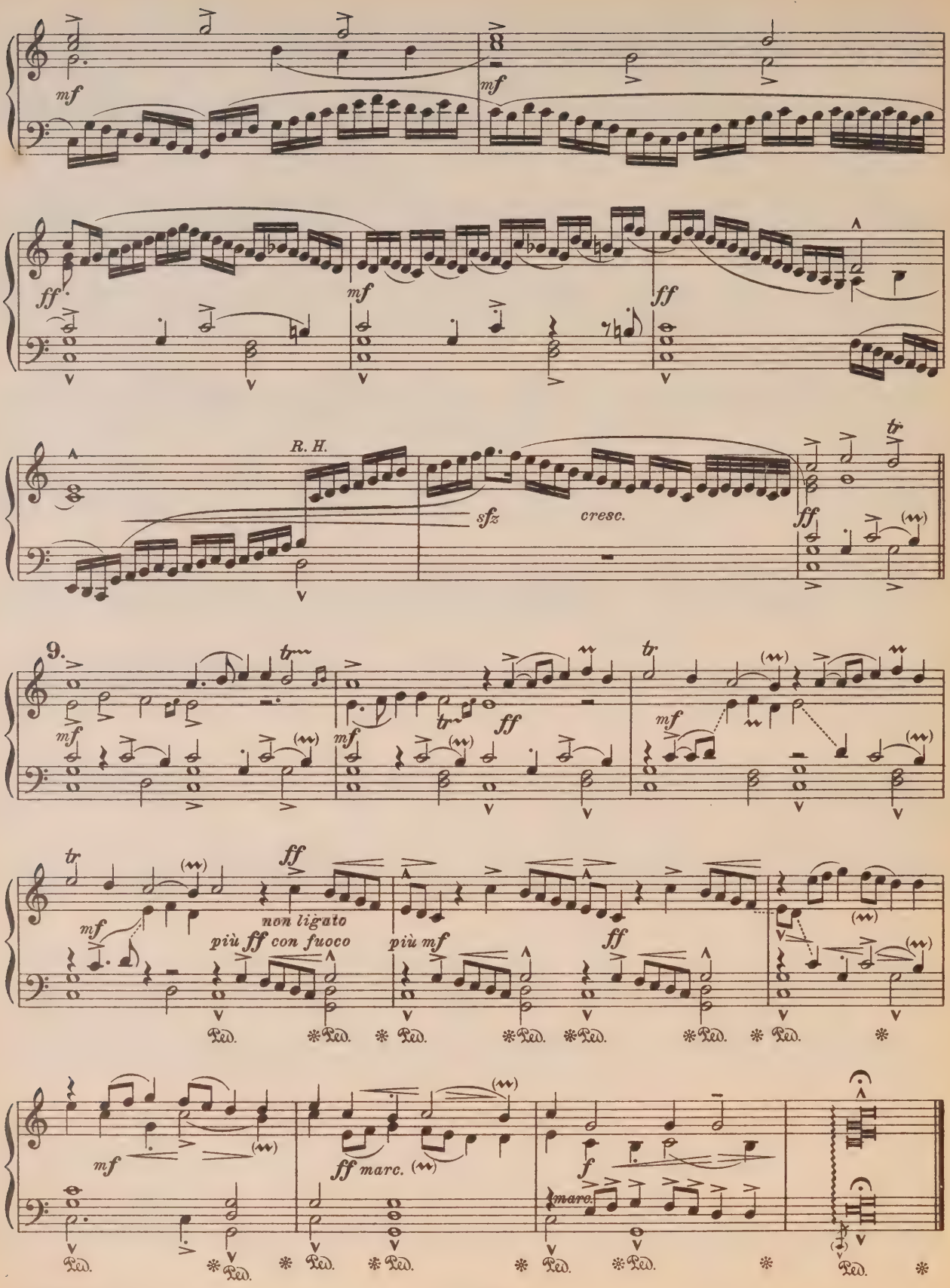
Molto moderato e tranquillo.




un pochettino più forte
poco marc.
2.
poco marc.
poco p
3.
espr.
4.
poco mf
poco mf
poco mf


5.
mf
p
mf
6.
mf
p
mf
p espr.
mf
mp espr.
poco f
mp
poco f
mf
p
poco f
mp
tr
poco f
tr
mp
poco f
mp
poco f
tr
mp


7.
f
mp
f
tr
mp
più f
poco mf
più f
tr
mf
8.
ff
mf
ff
mf
ff
ff
mf
mf
ff
mf
ff


mf
mf
ff
mf
ff
R. H.
sfz
cresc.
ff
9.
mf
mf
ff
mf
mf
ff
non ligato
più ff con fuoco
più mf
ff
mf
ff marc.
f
marc.

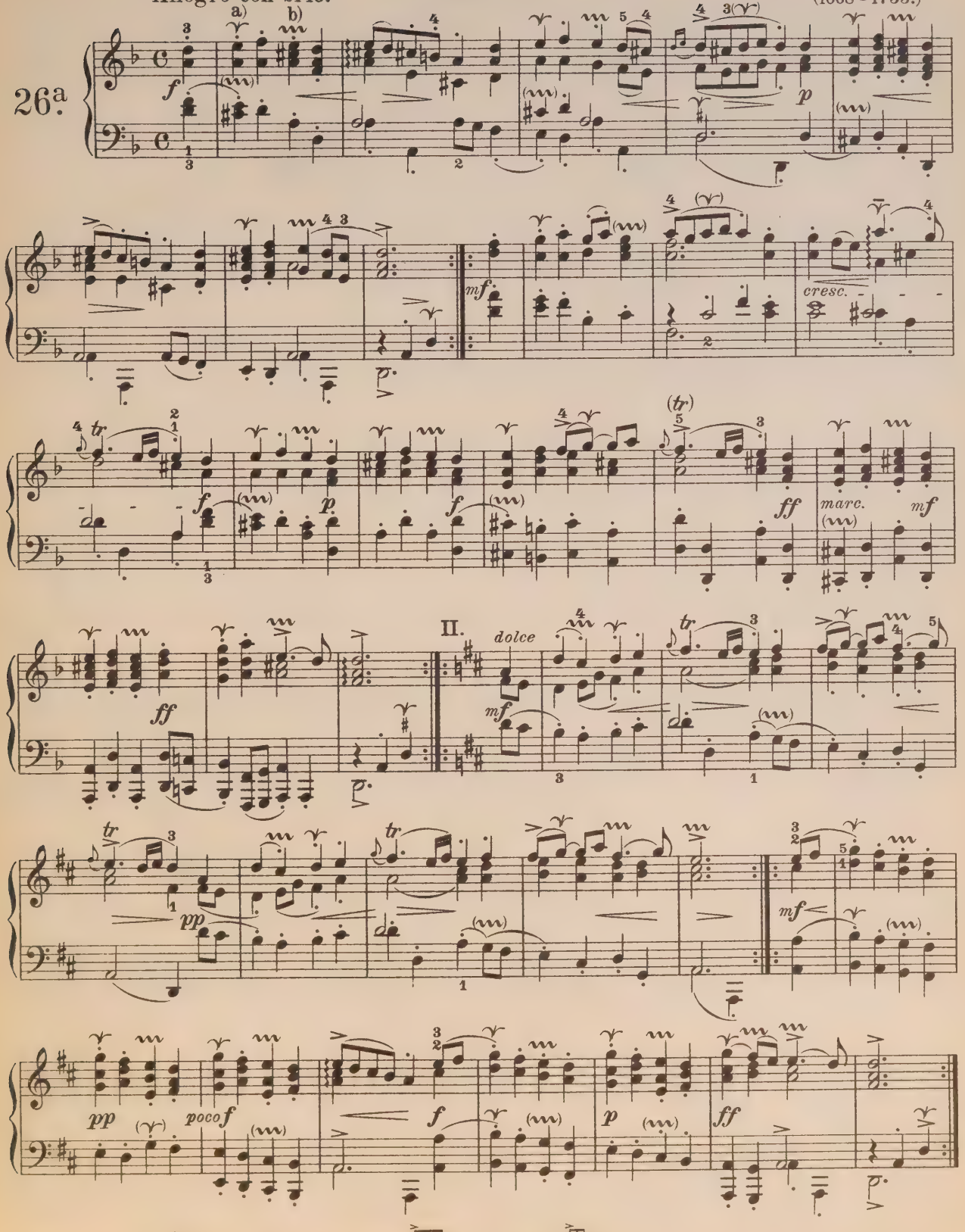
Zwei Stücke.

I. Rigaudon.

Allegro con brio.

François Couperin.
(1668 - 1733.)

26a.

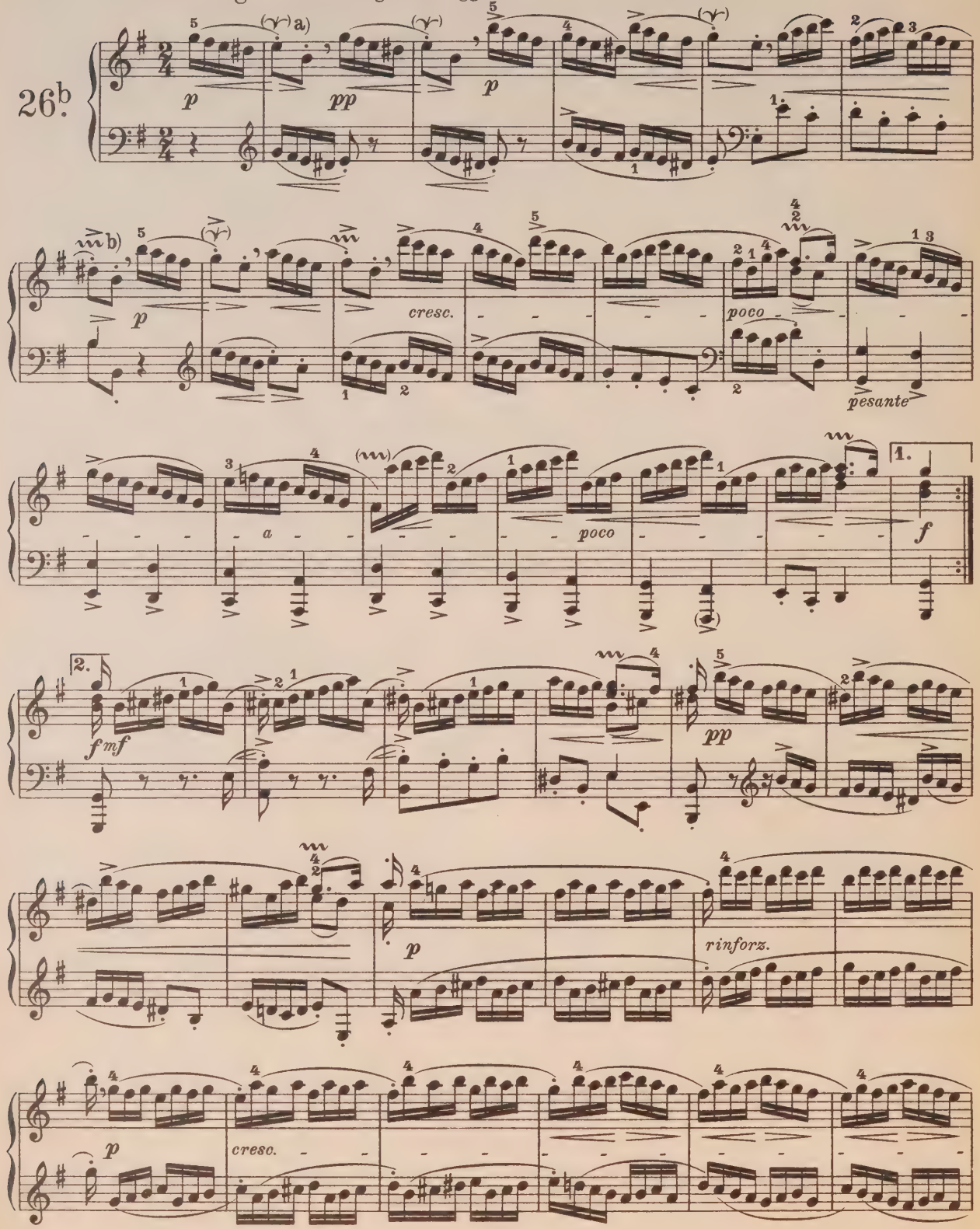


a) Pincé simple = b) Tremblement = oder besser:

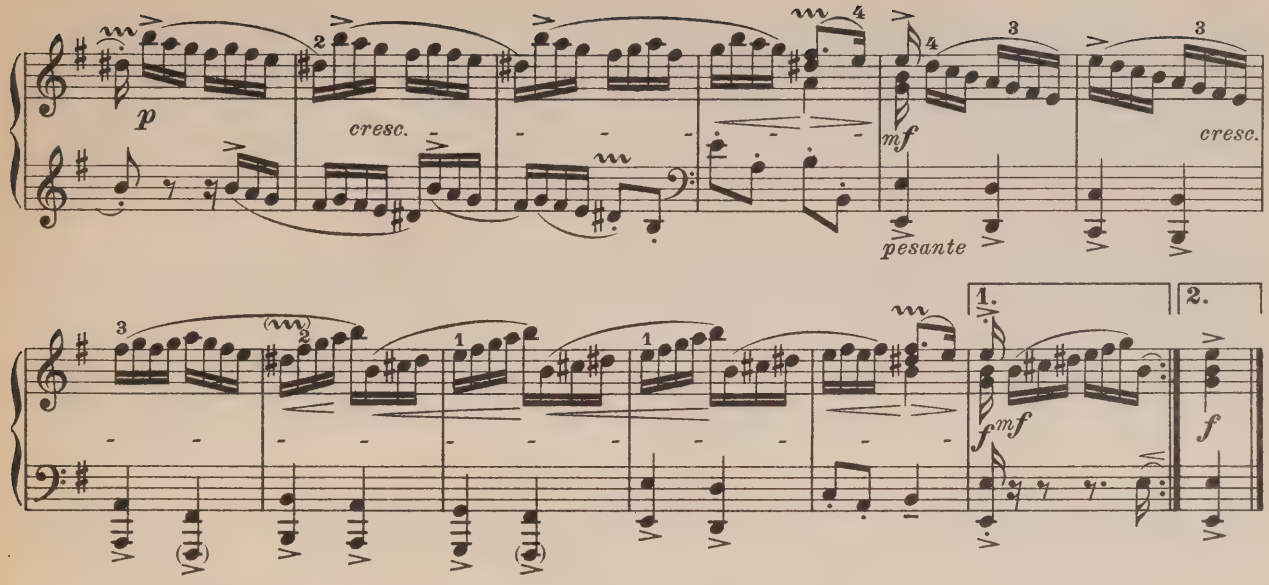
Les petites Moulins à vent.

(Die kleinen Windmühlen.)

Tres légèrement *(Allegro con leggierezza)*.



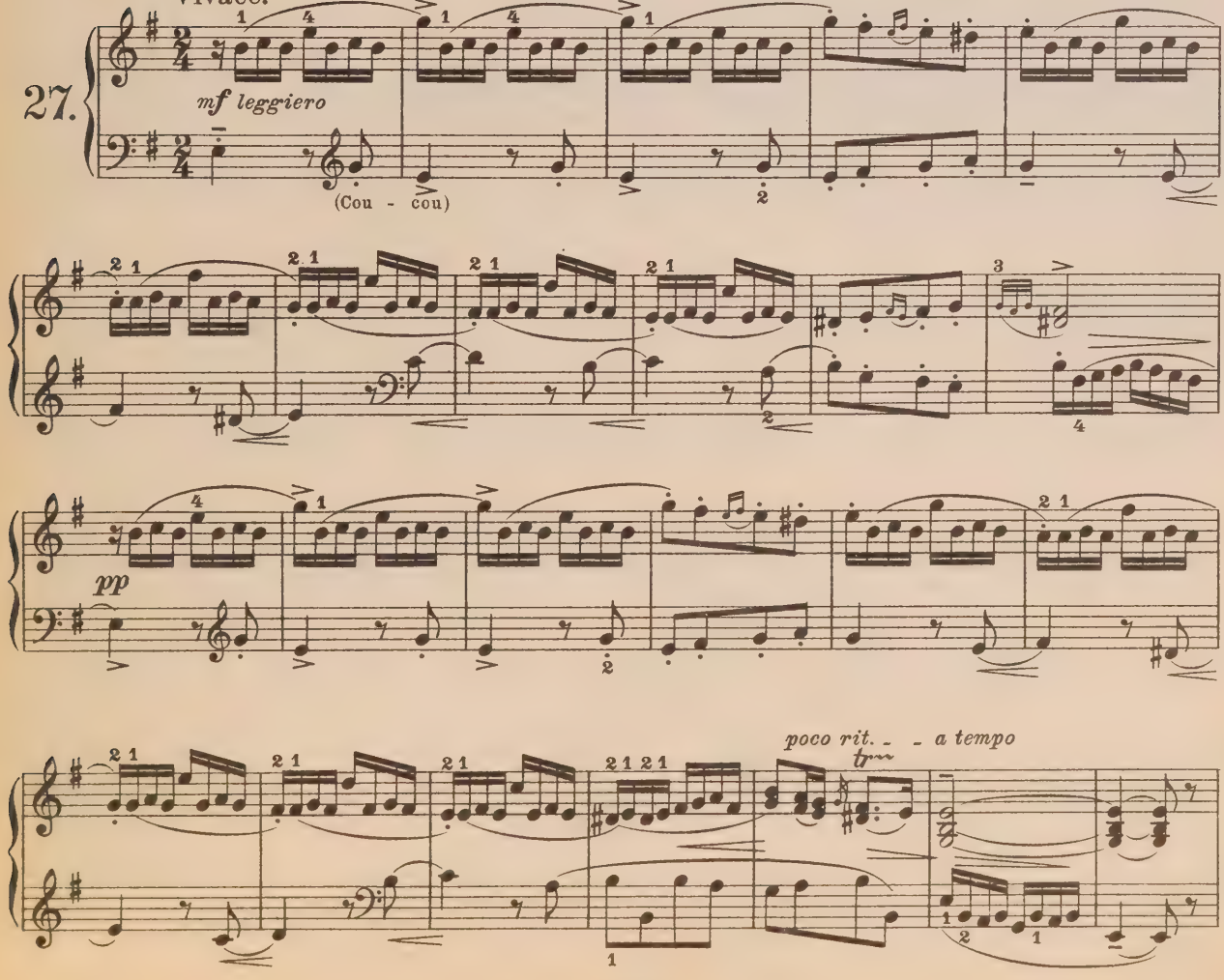
a) b) oder besser:

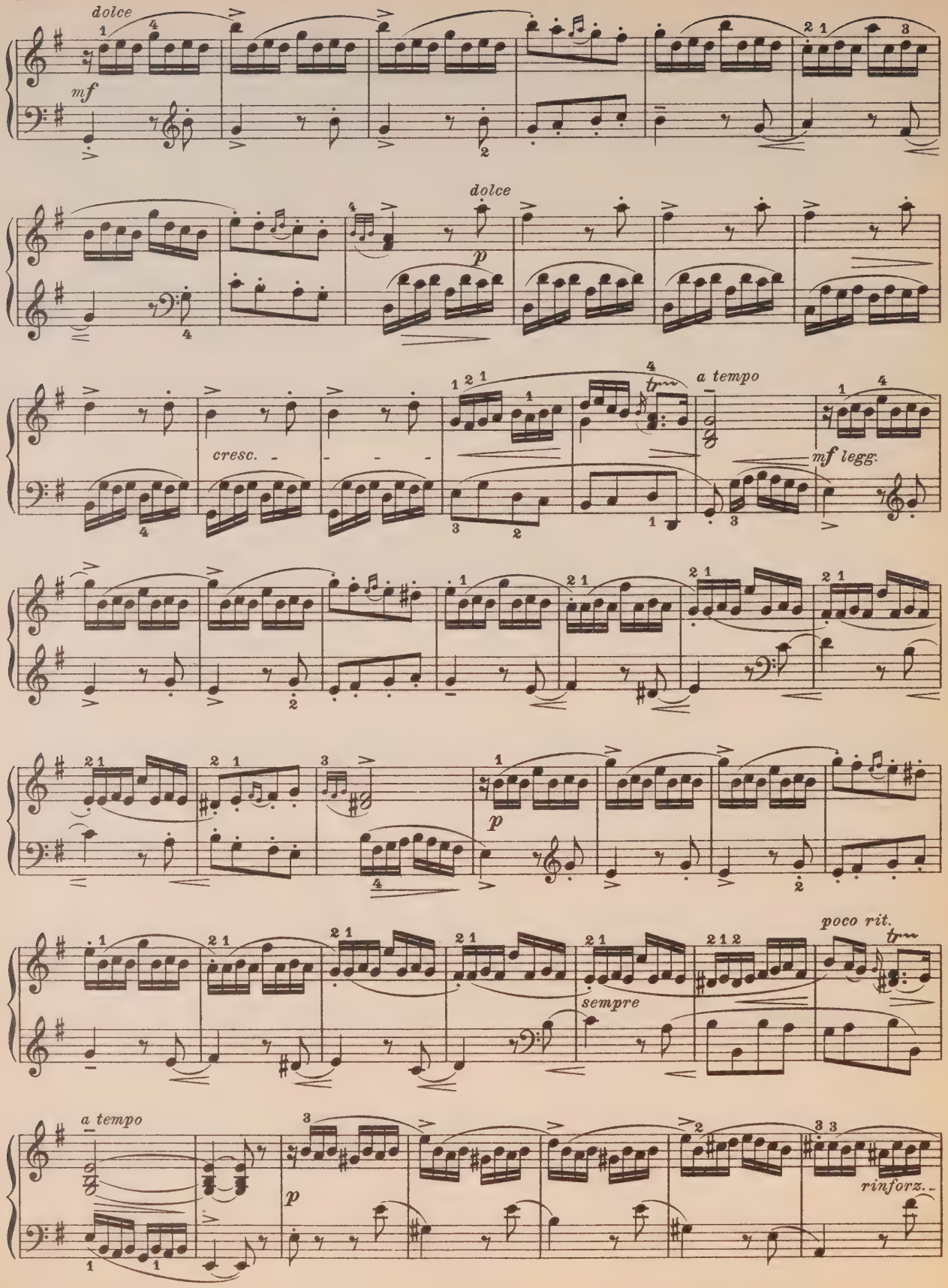


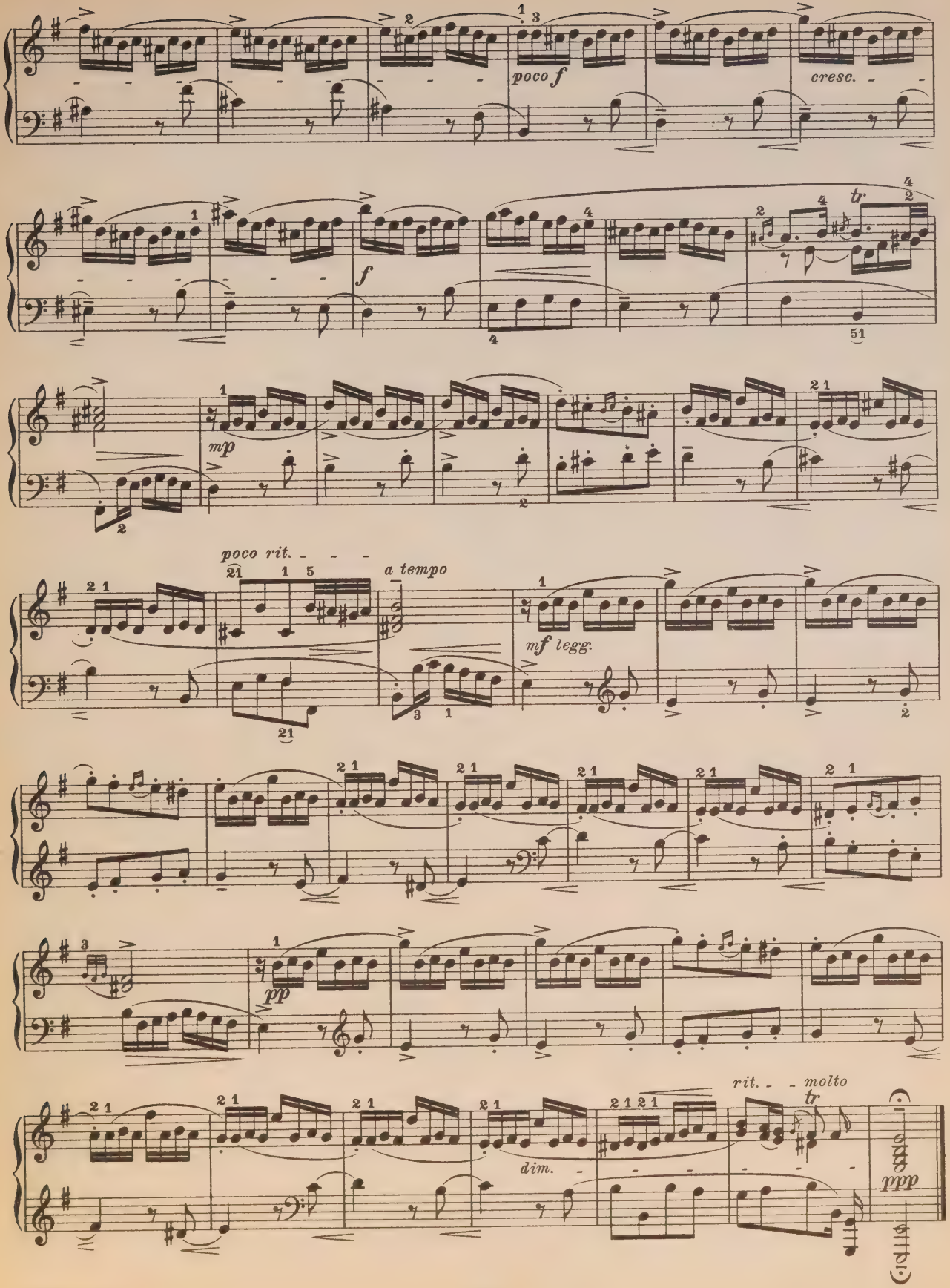
Rondeau „Le Coucou.“

(Der Kuckuck.)

Claude Daquin.
(1694 - 1772.)



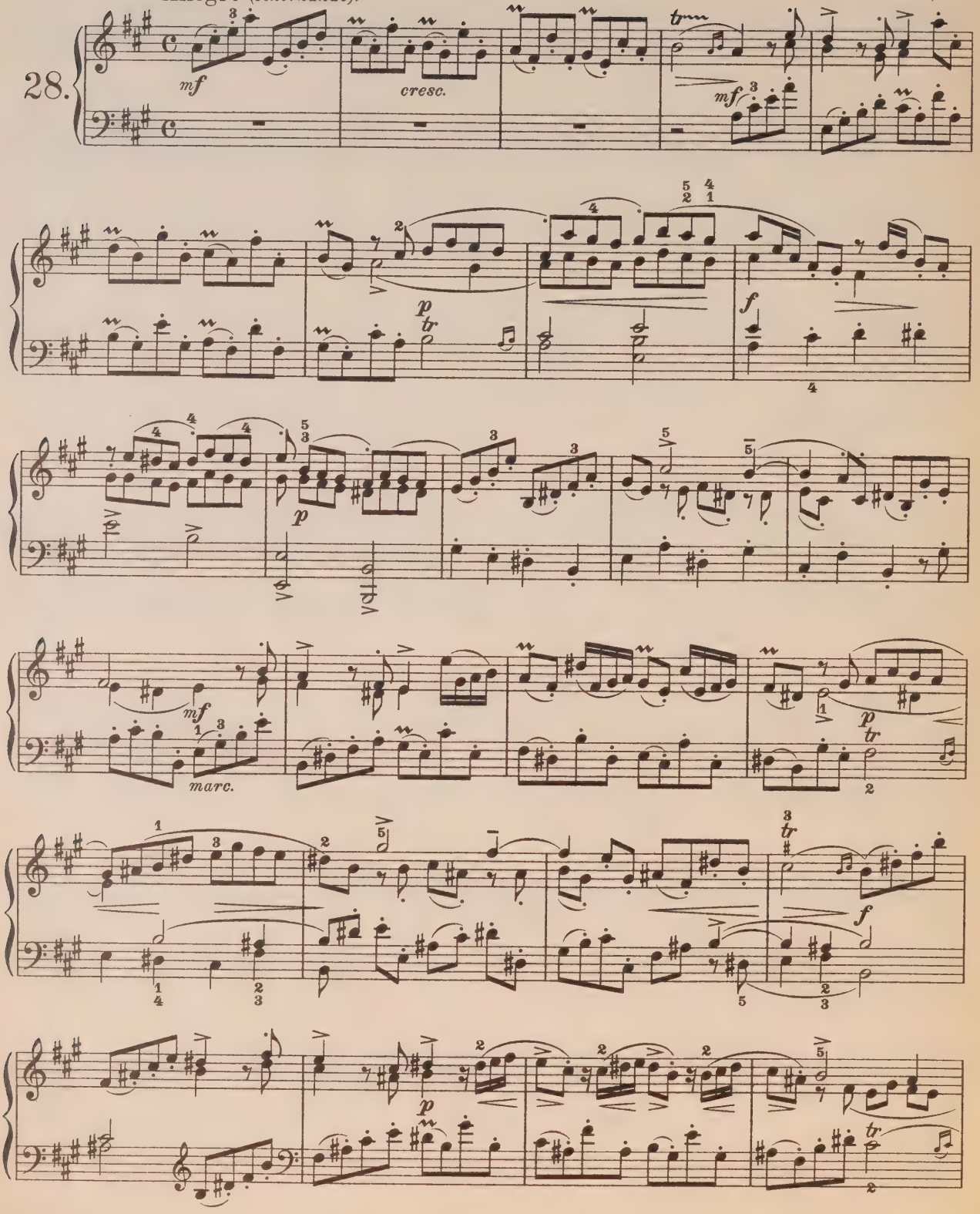

dolce
mf
dolce
p
cresc.
a tempo
mf legg.
p
poco rit.
sempre
a tempo
p
rinforz.

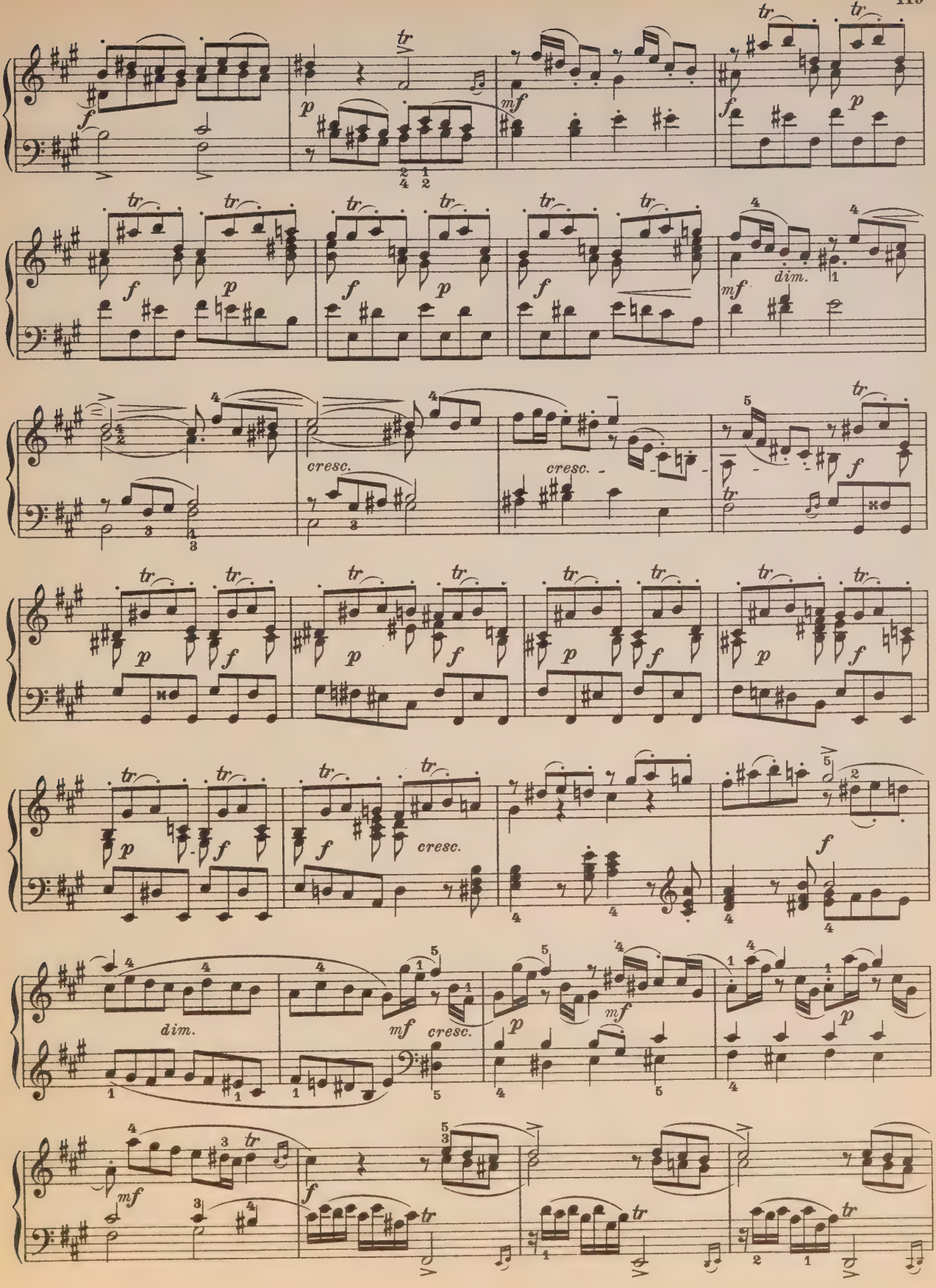

poco f
cresc.
f
tr
mp
poco rit.
a tempo
mf legg.
pp
dim.
rit.
molto
tr
ppp

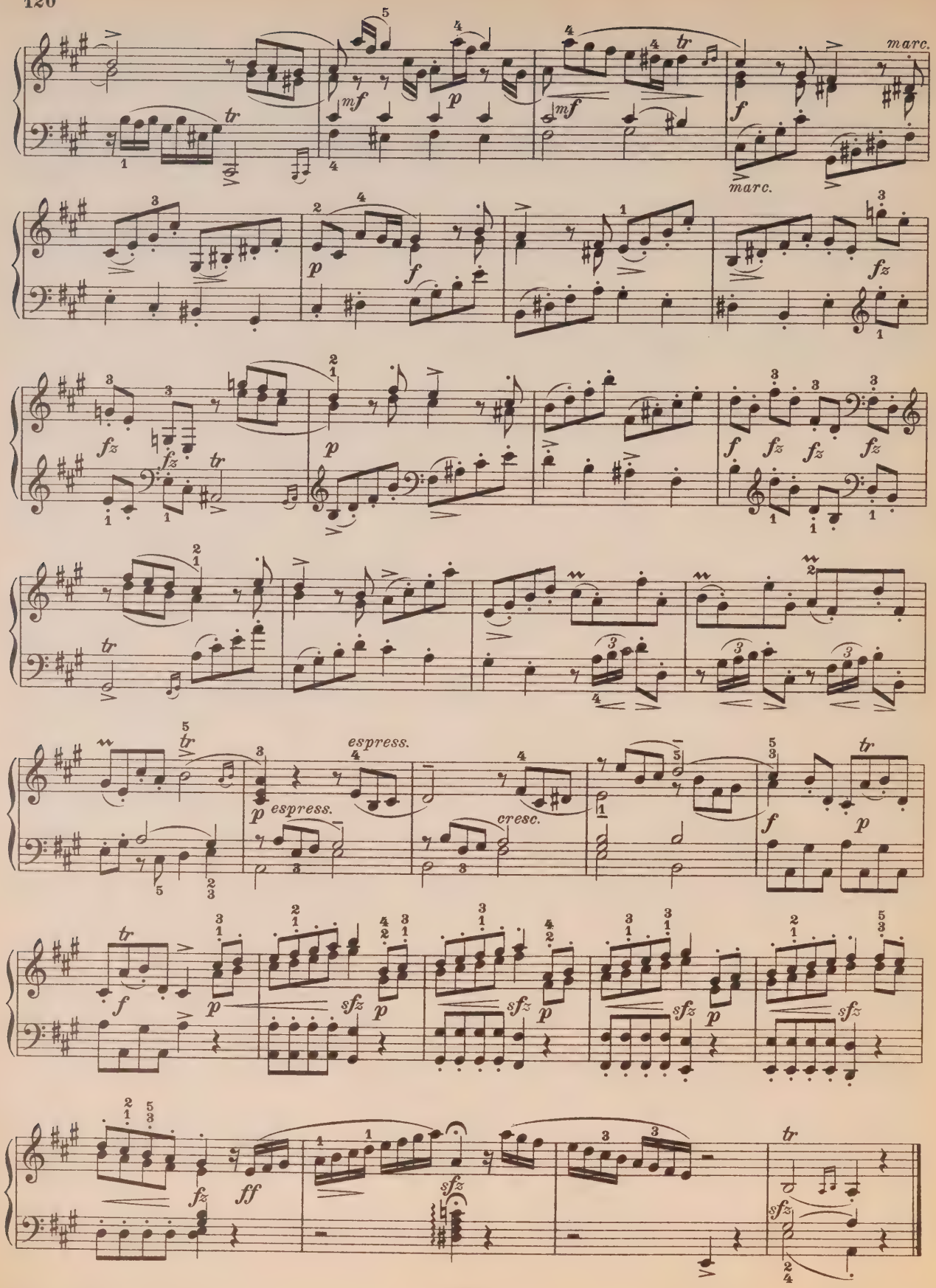
Studio.

Francesco Durante.
(1693 - 1756.)

28. Allegro *(scherzando).*




tr
f
p
mf
dim.
cresc.


marc.
marc.
espress.
espress.
cresc.

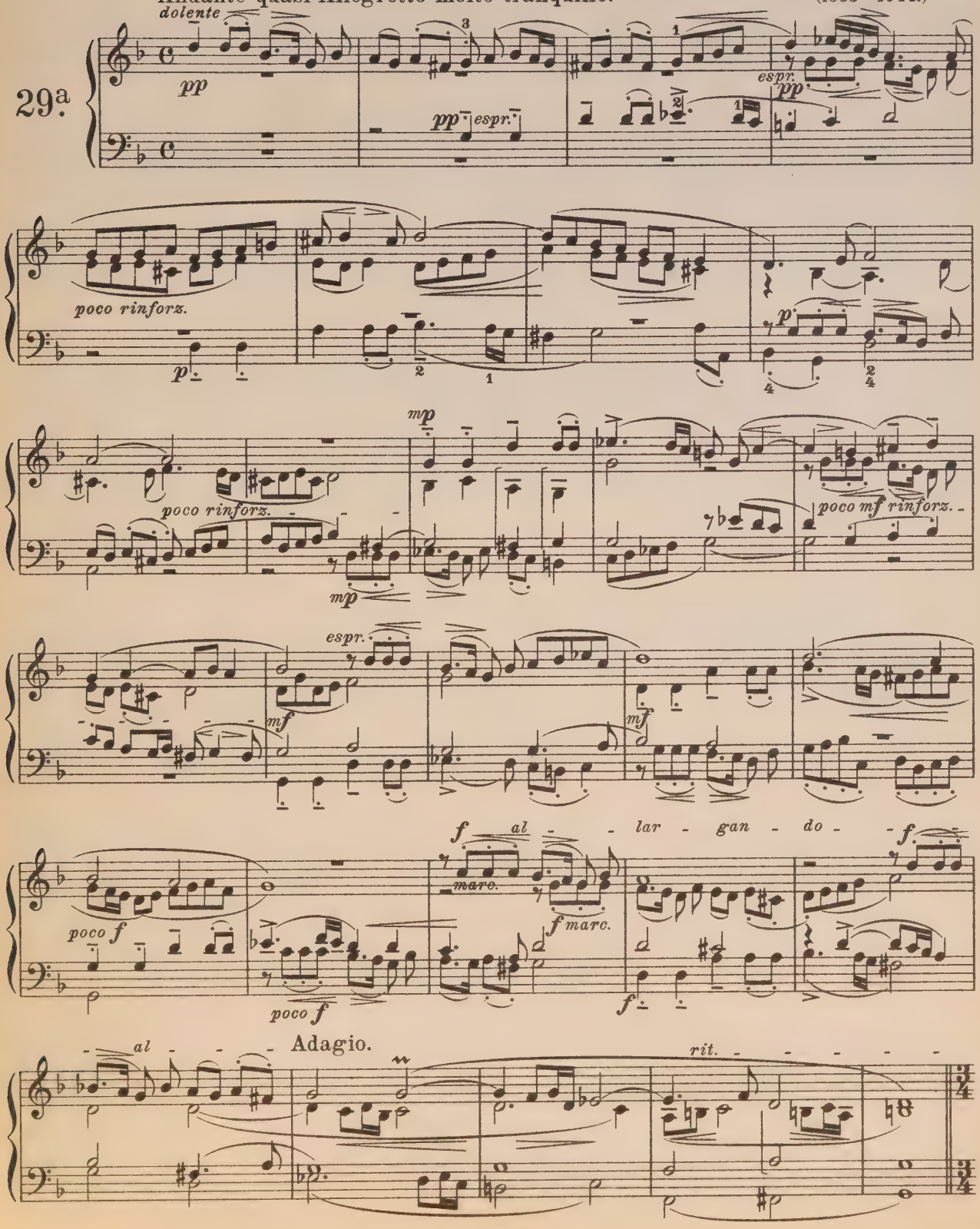
Zwei Canzonen

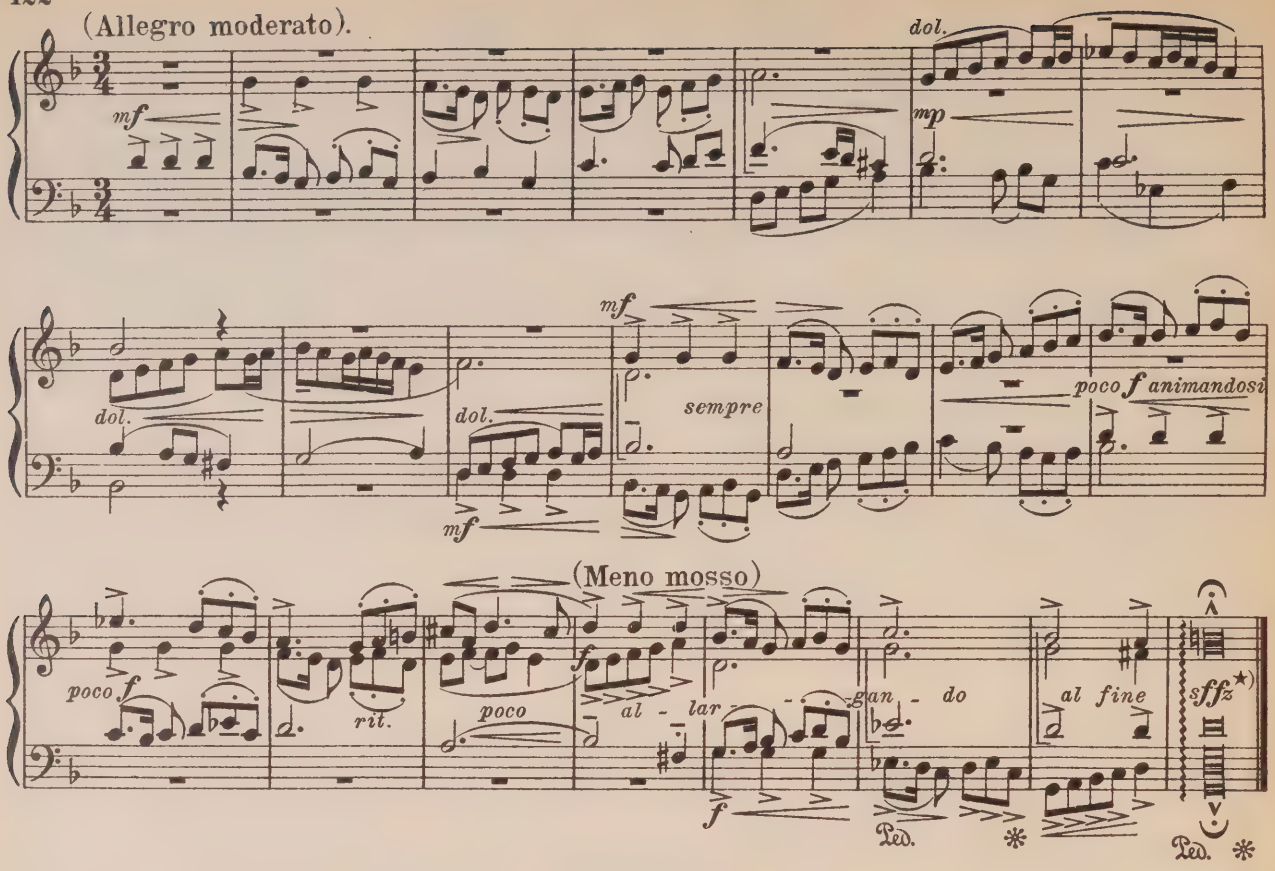
aus den „Fiori musicali“ (1635).

I.

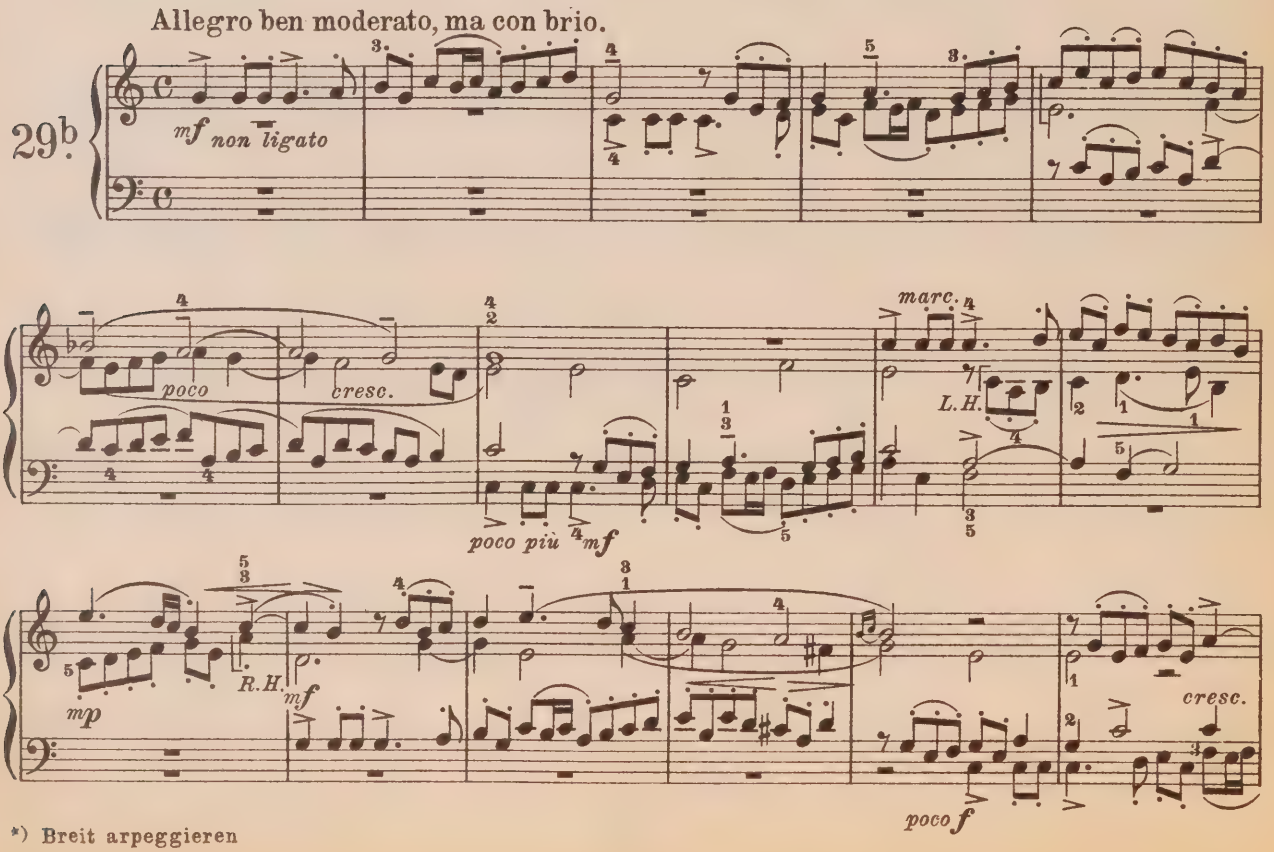
Girolamo Frescobaldi.
(1583 - 1644.)

Andante quasi Allegretto molto tranquillo.

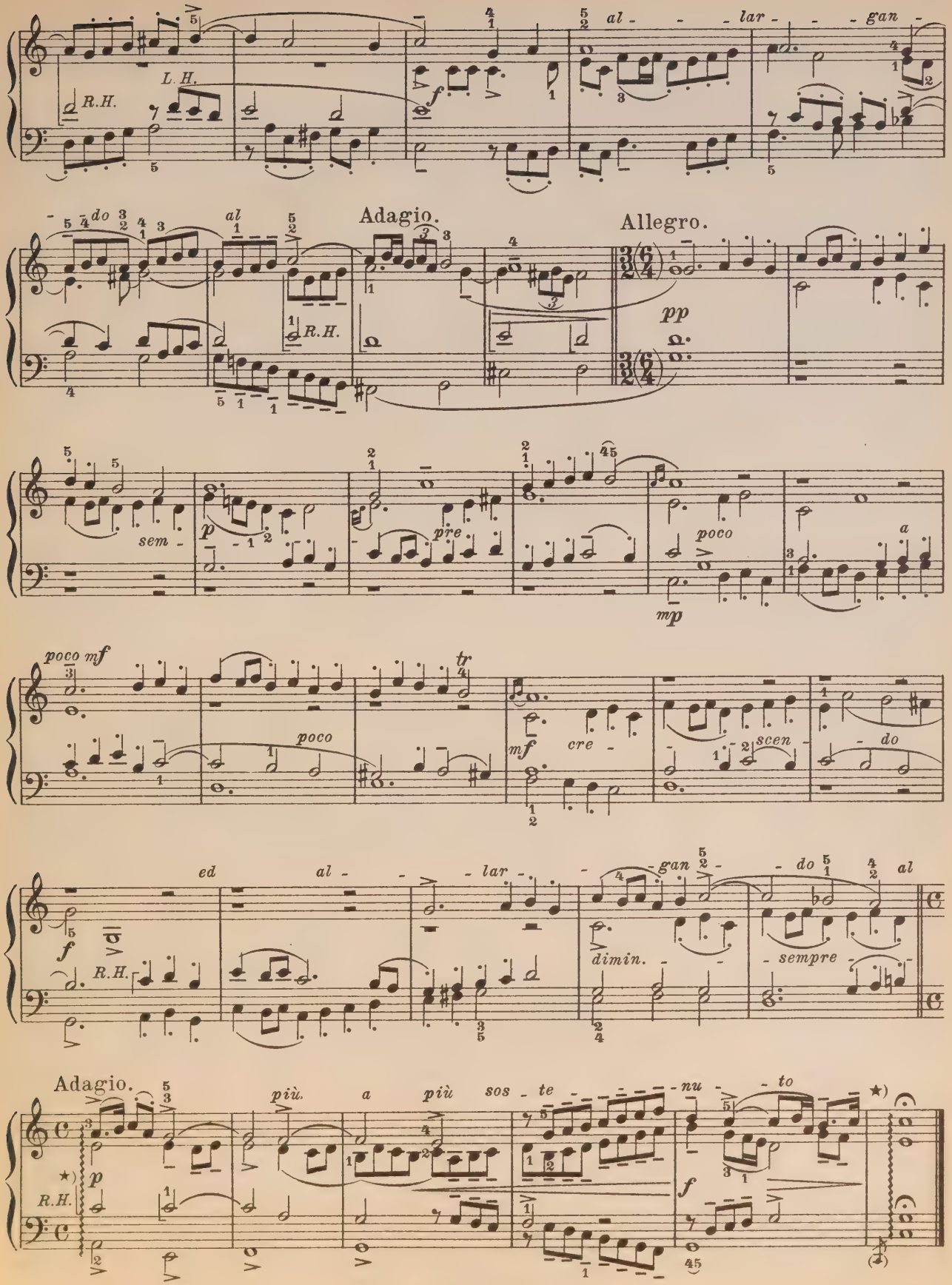




II.



*) Breit arpeggieren



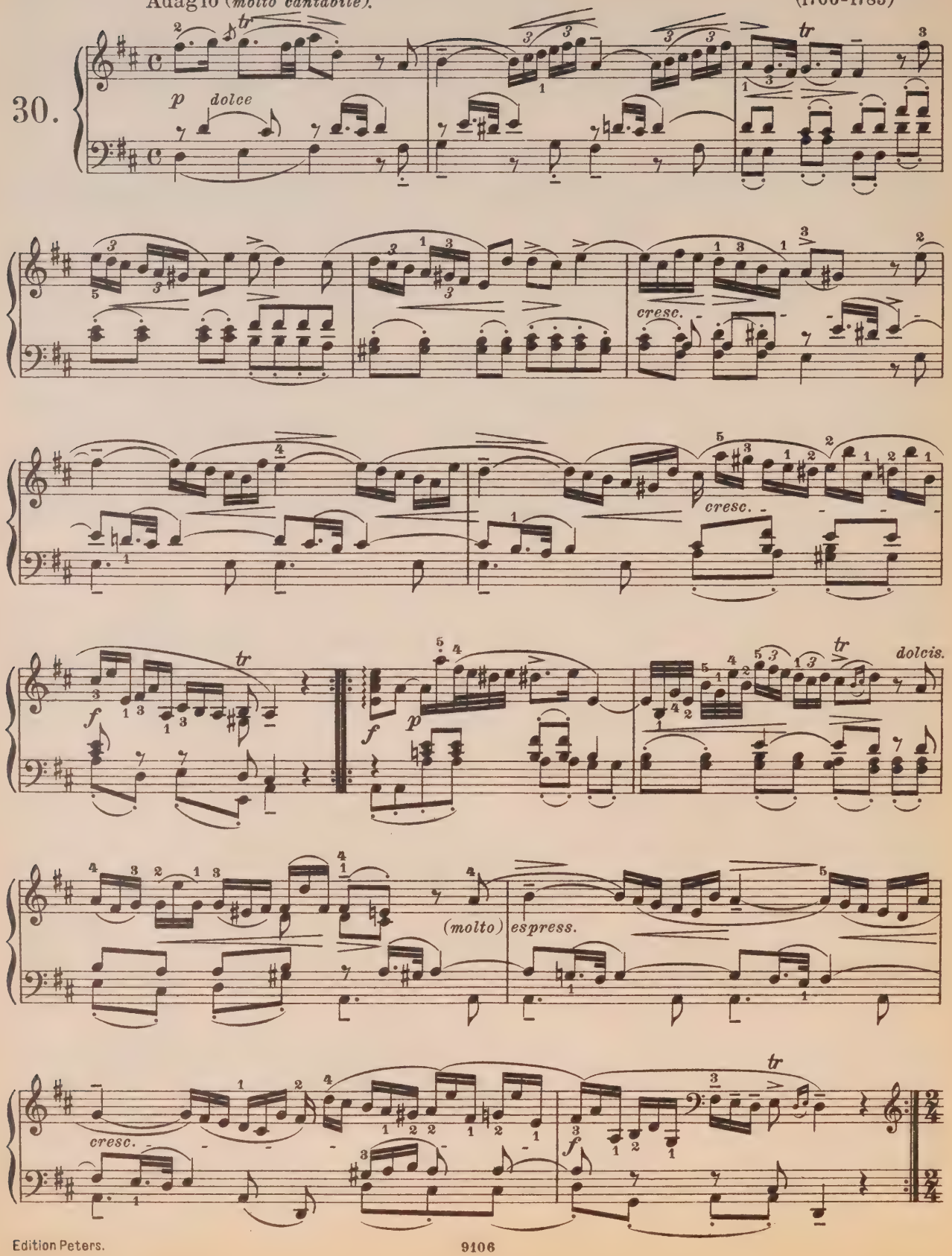
*) Breit arpeggieren.

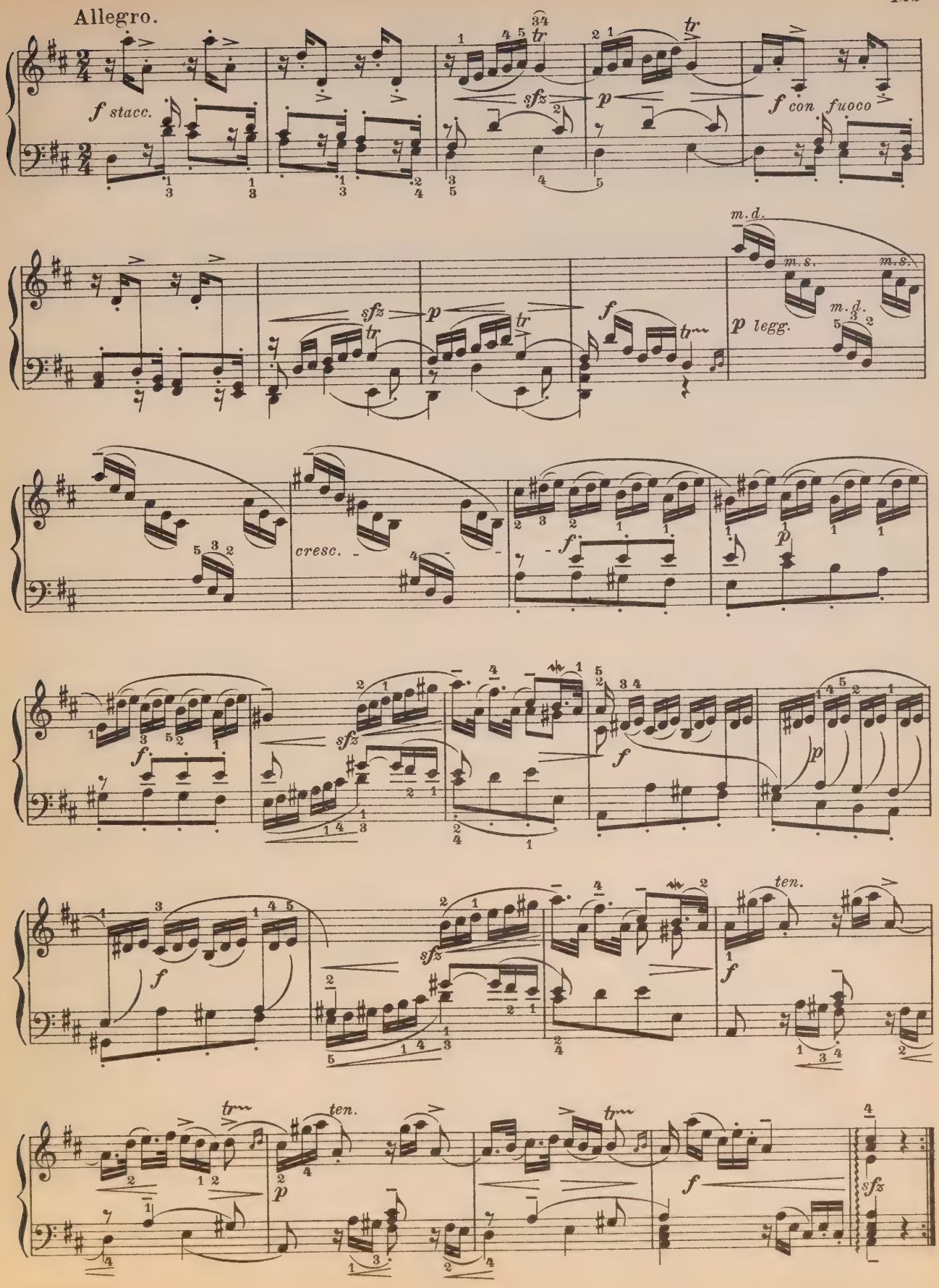
Sonate.

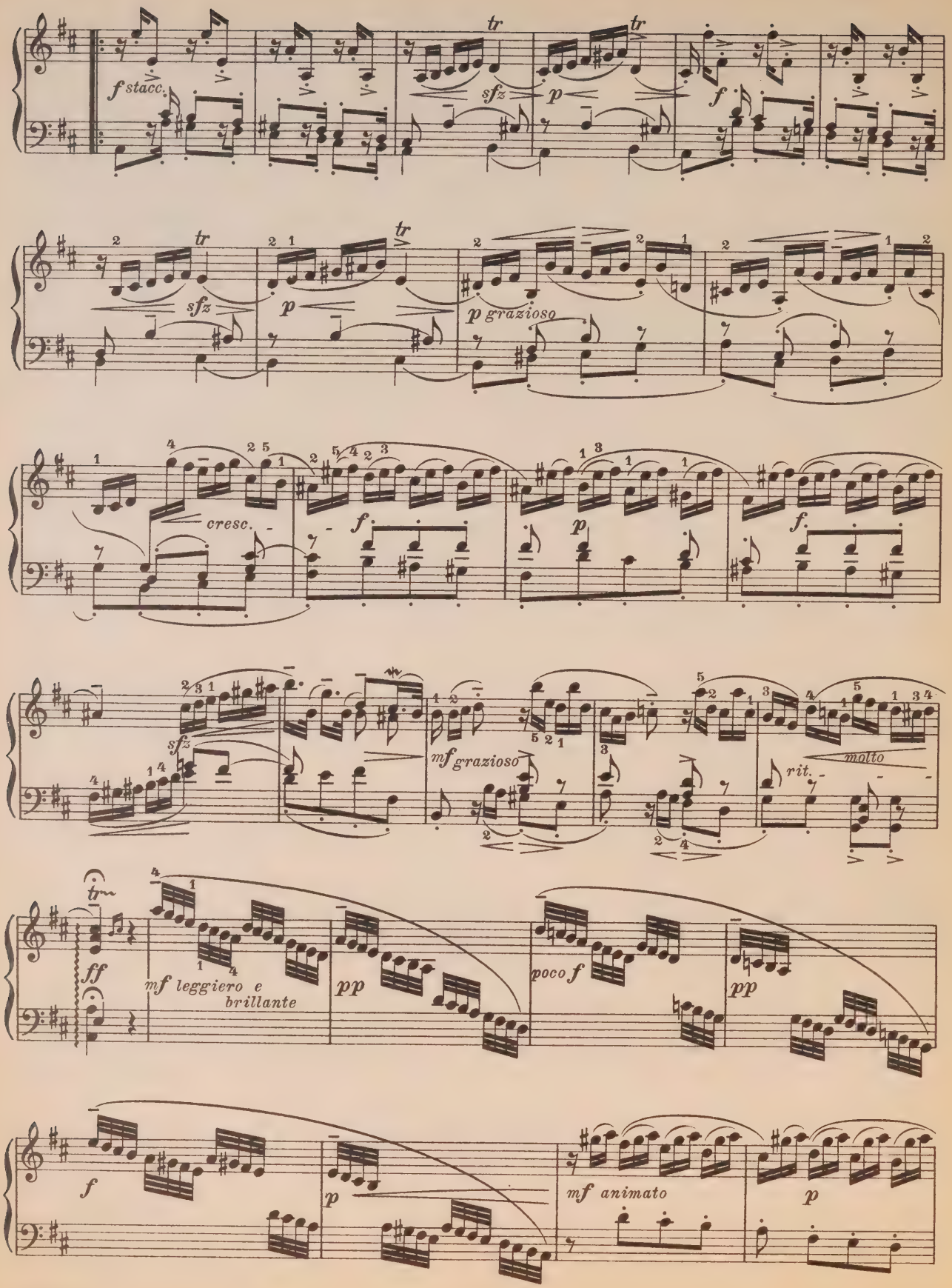
Baldassare Galuppi.
(1706-1785)

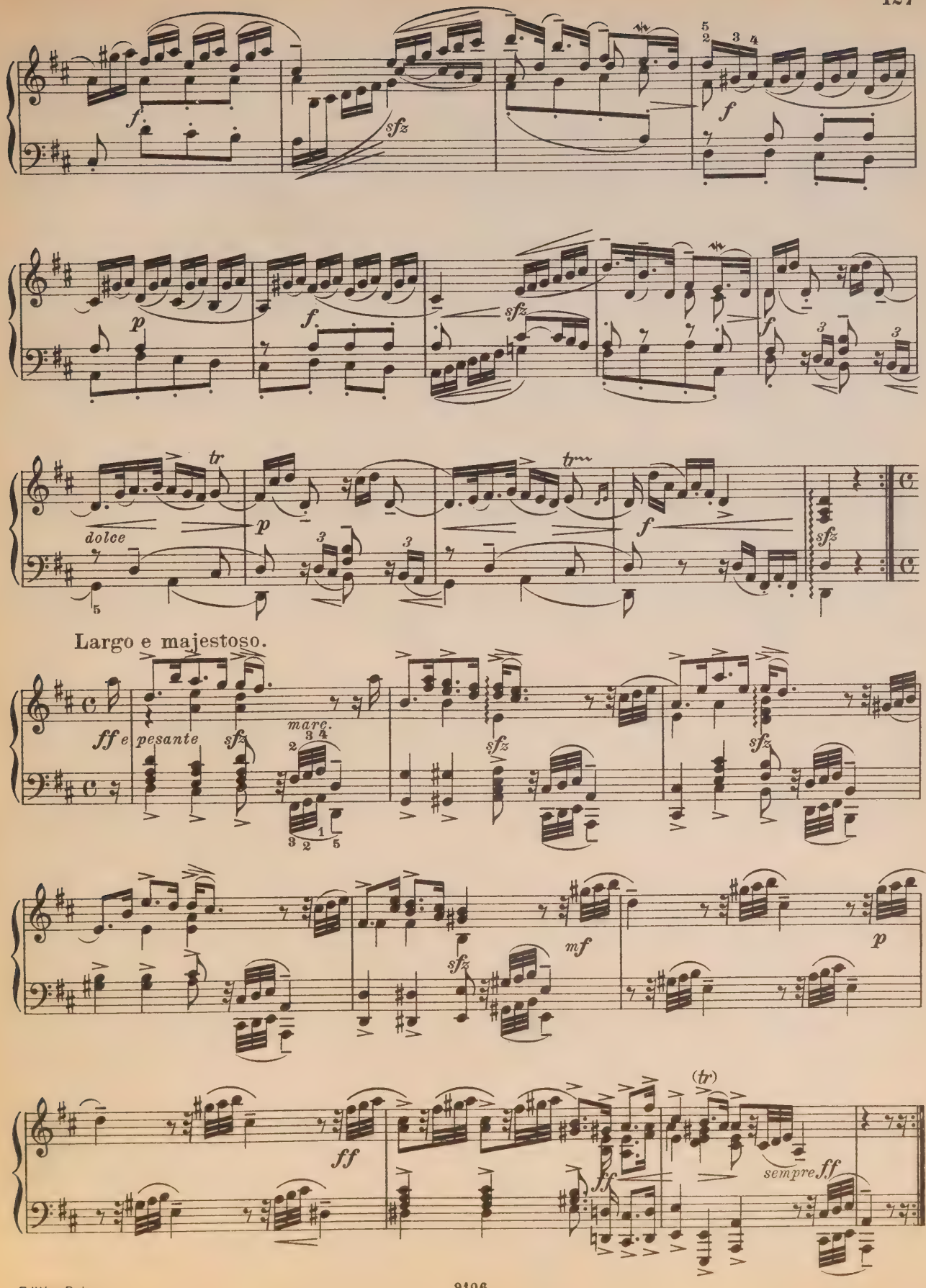
Adagio (*molto cantabile*).

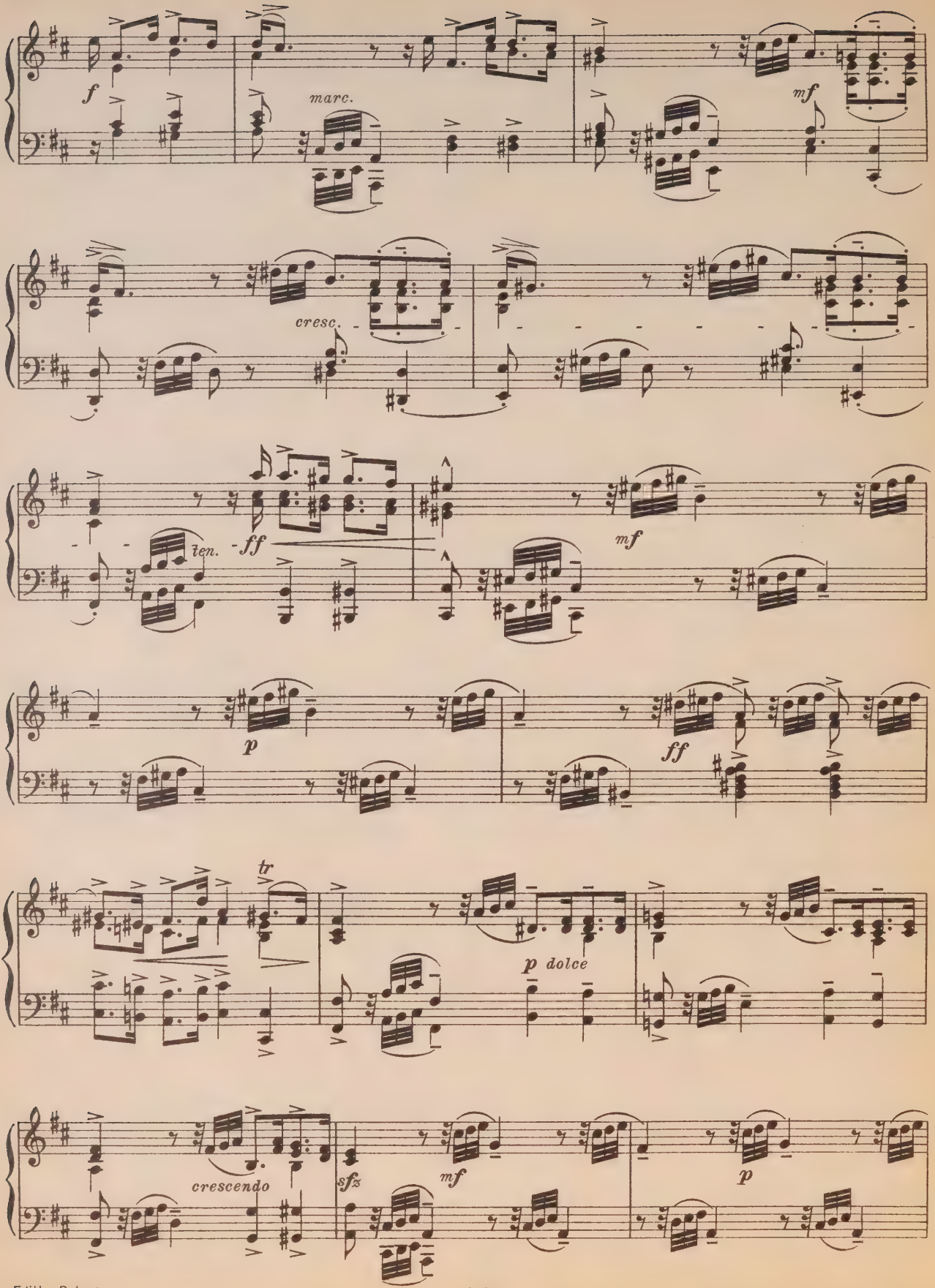
30.

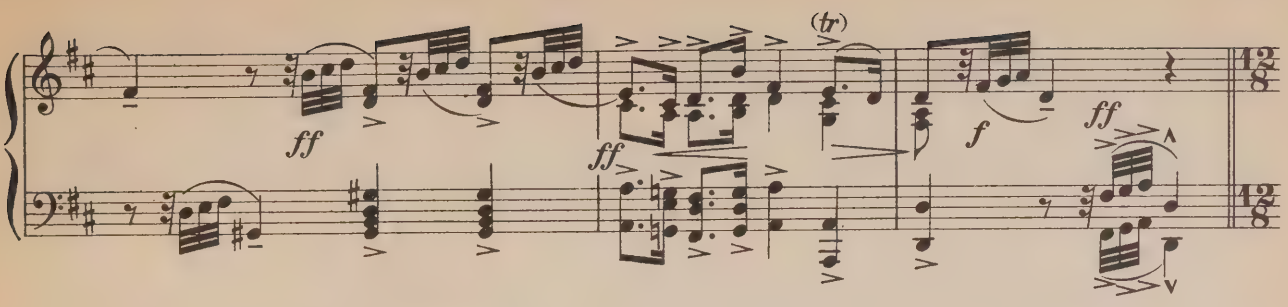



Allegro.
f stacc.
sfz
p
f con fuoco
m.d.
m.s.
p legg.
cresc.
ten.

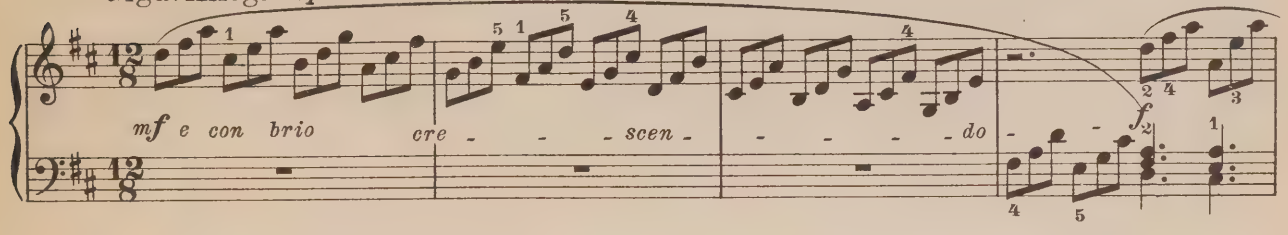

f stacc.
tr
sfz
p
f
tr
sfz
p
tr
p grazioso
cresc.
f
p
f.
sfz
mf grazioso
rit.
molto
ff
mf leggiero e brillante
pp
poco f
pp
f
p
mf animato
p

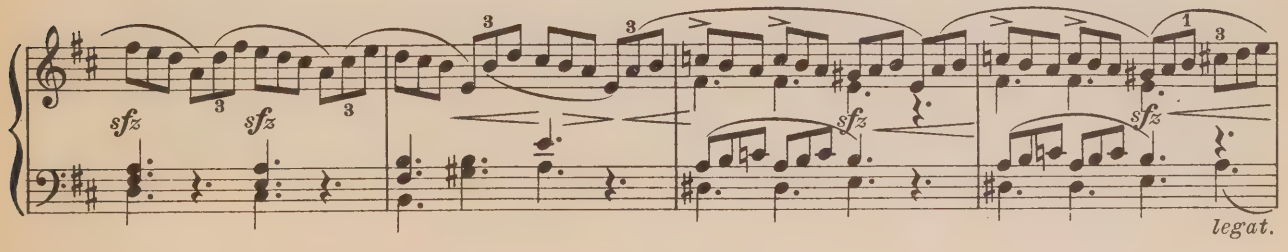

dolce
Largo e majestoso.
ff e pesante
marc.
mf
(tr)
sempre ff

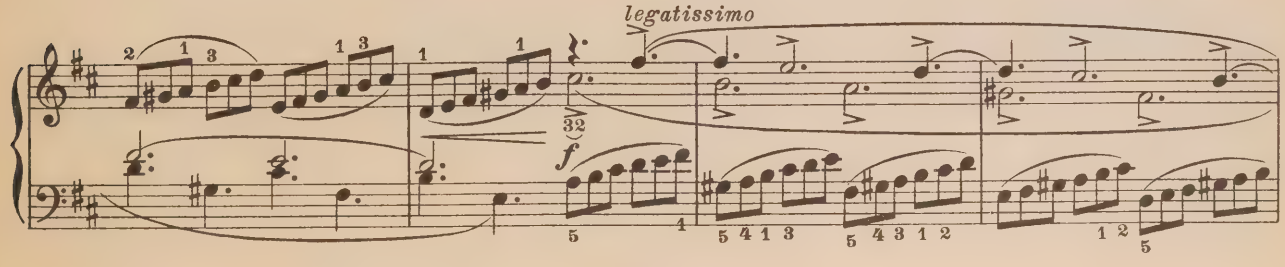

f
marc.
mf
cresc.
len.
ff
mf
p
ff
tr
p dolce
crescendo
sfz
mf
p

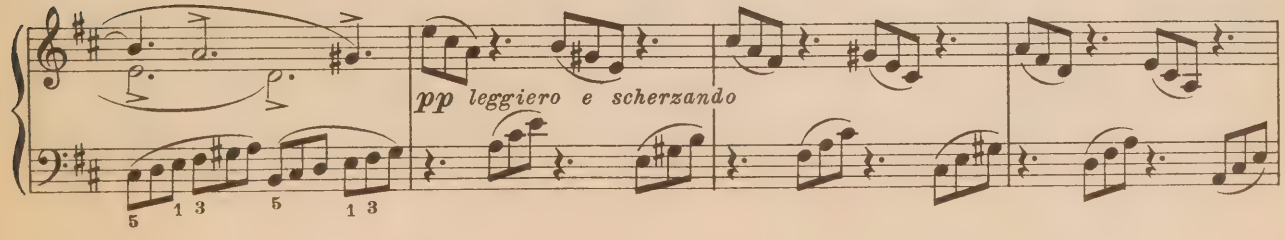


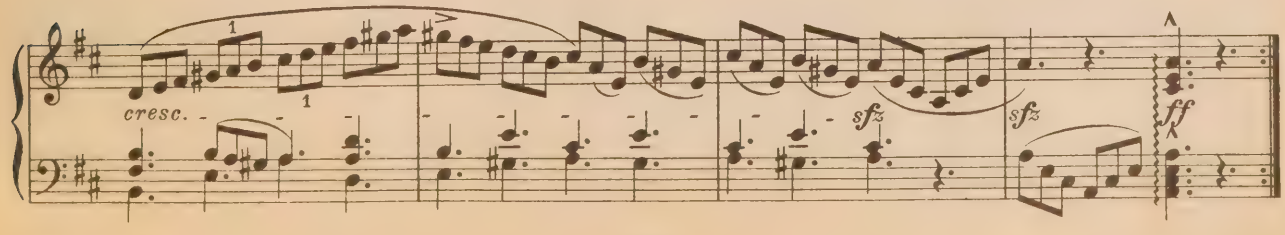
Giga. Allegro *(quasi Presto).*

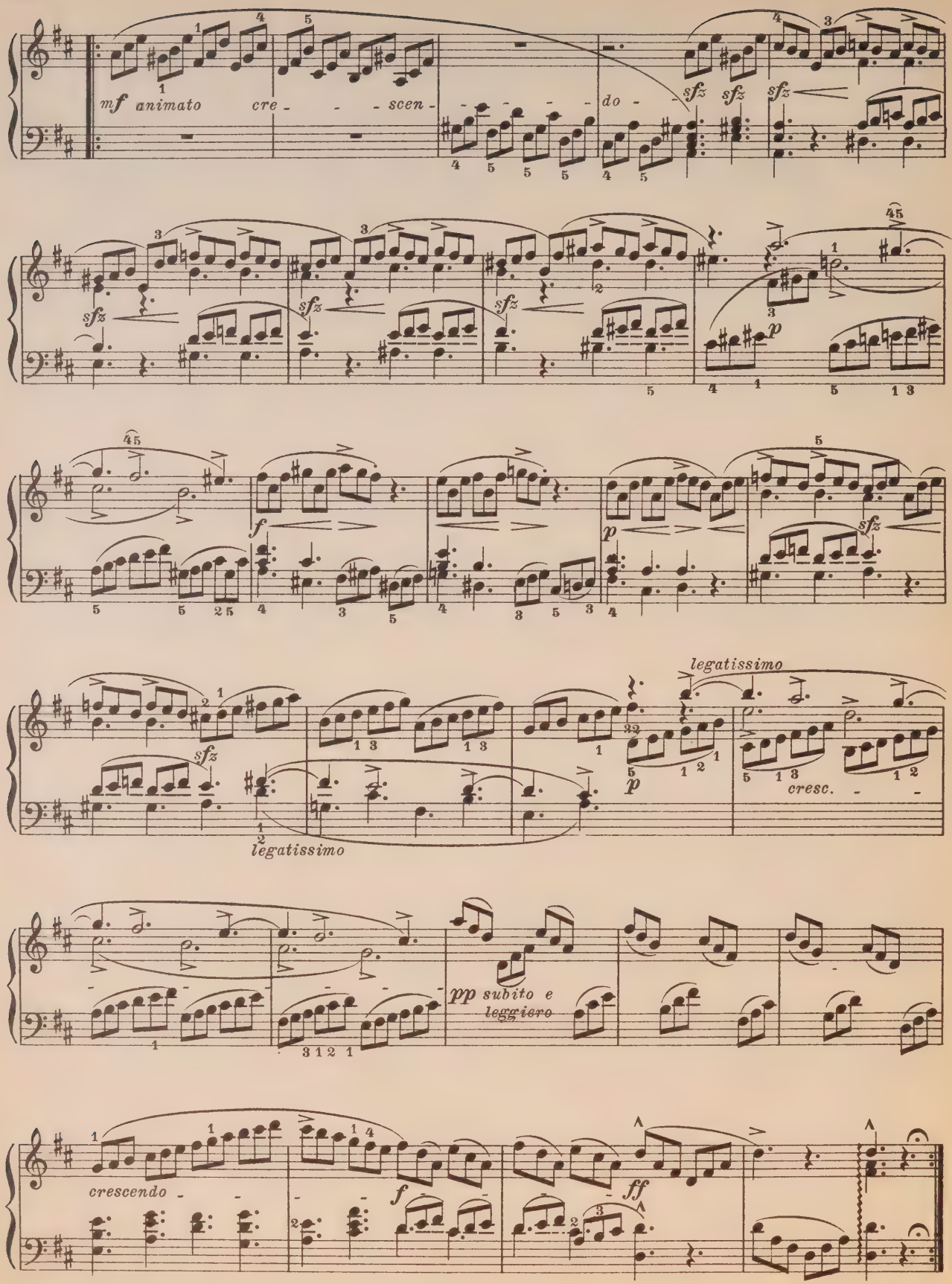










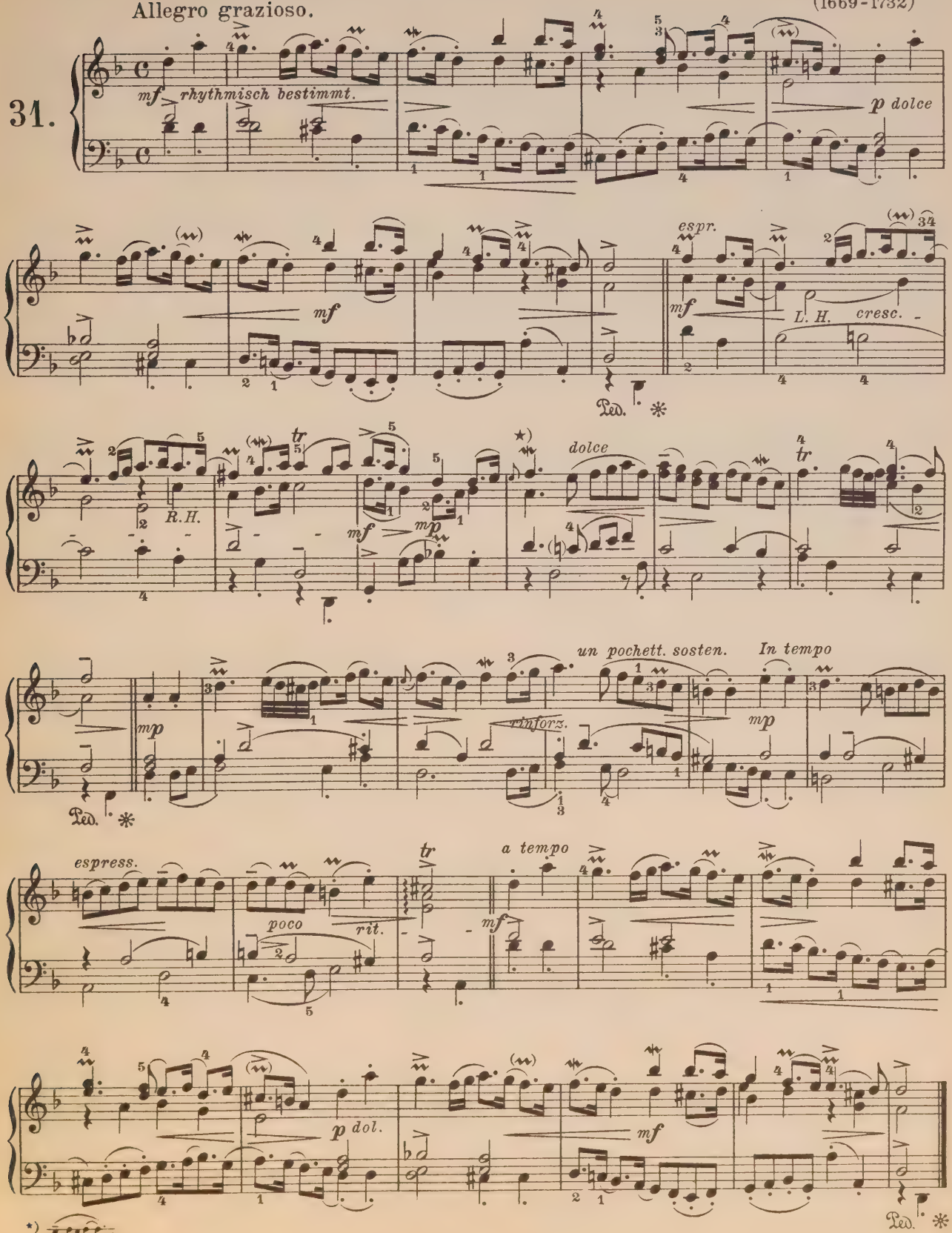

mf animato cre - - - scen - - - - - do -
sfz sfz sfz
sfz sfz sfz
p
f
p
sfz
sfz
legatissimo
p
cresc. - -
legatissimo
pp subito e leggiero
crescendo - -
f
ff

Gavotte.

Louis Marchand.
(1669-1732)

Allegro grazioso.

31.



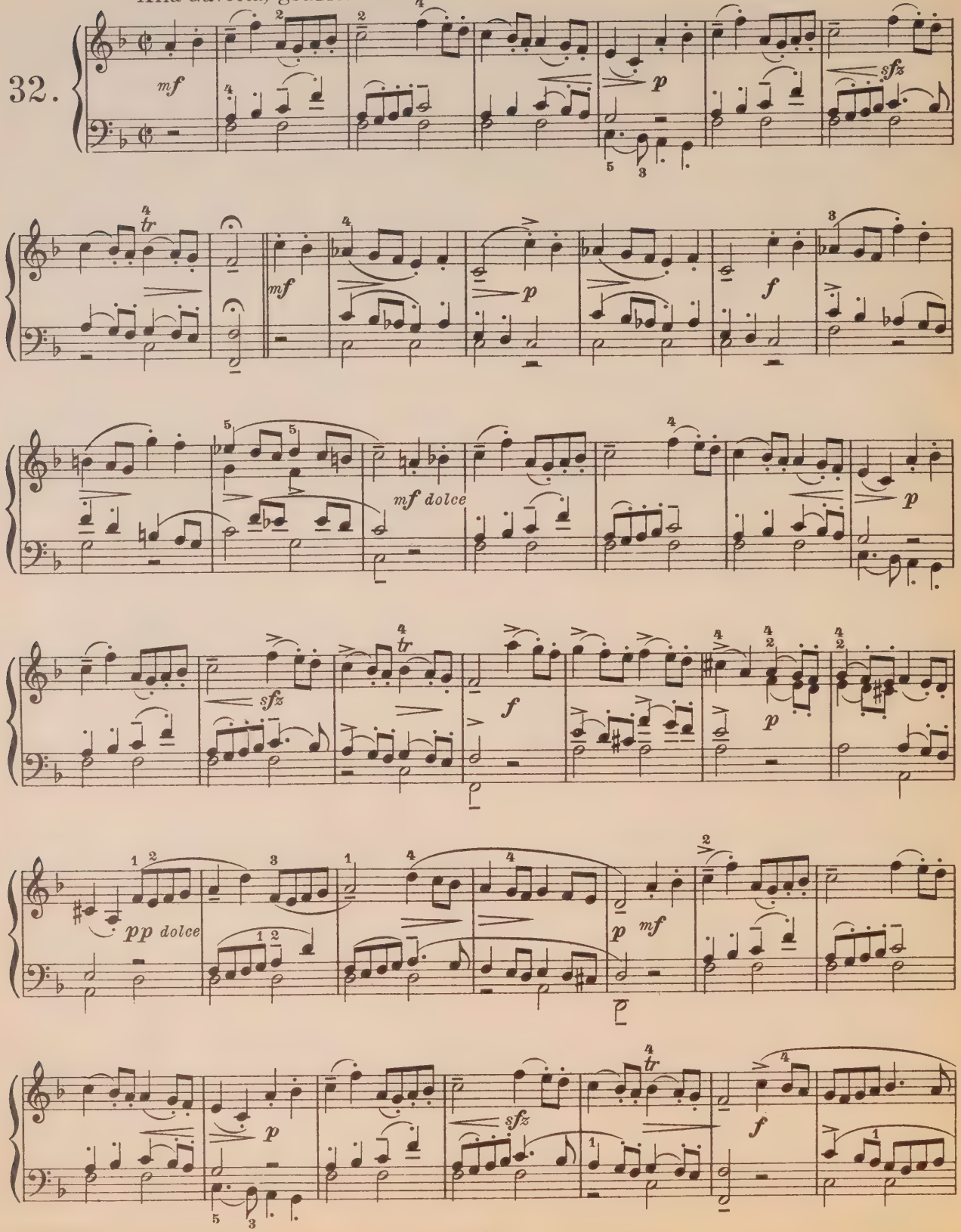
*) Edition Peters.

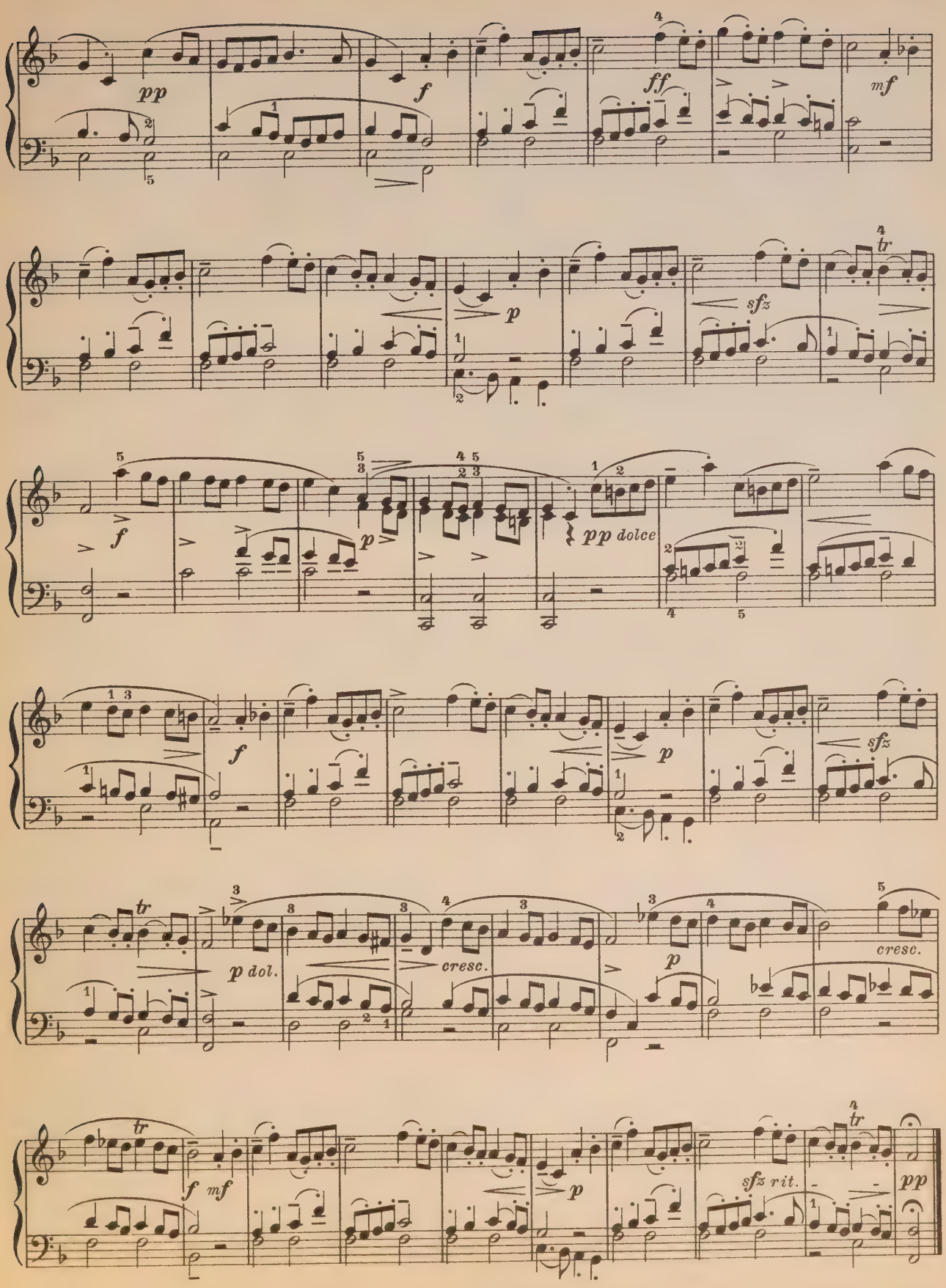
Gavotte.

Padre Giovanni Battista Martini.
(1706-1784)

Alla Gavotta, grazioso.

32.



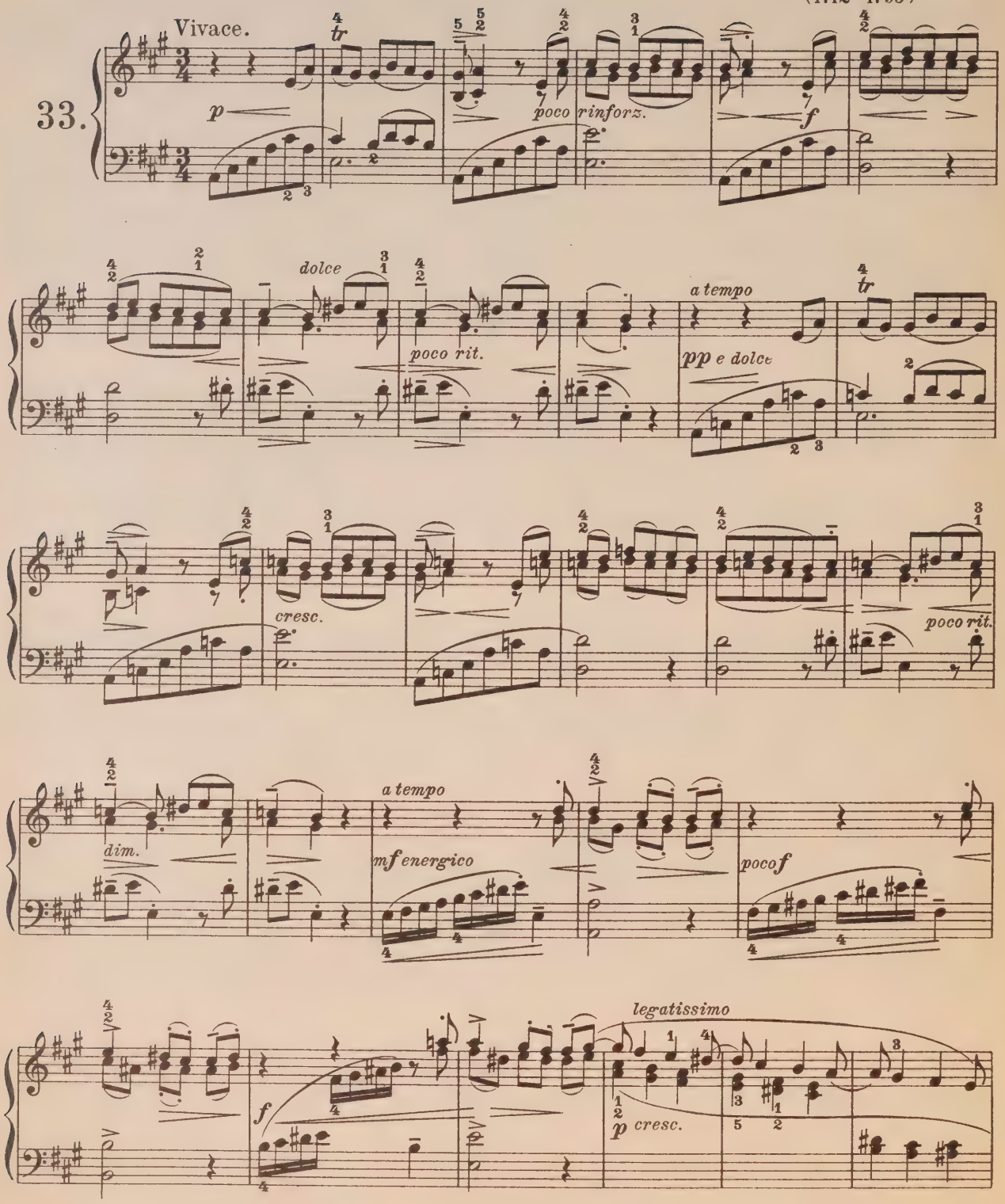

pp
f
ff
mf
p
sfz
tr
f
p
pp dolce
f
p
sfz
tr
p dol.
cresc.
p
cresc.
tr
f mf
p
sfz rit.
pp

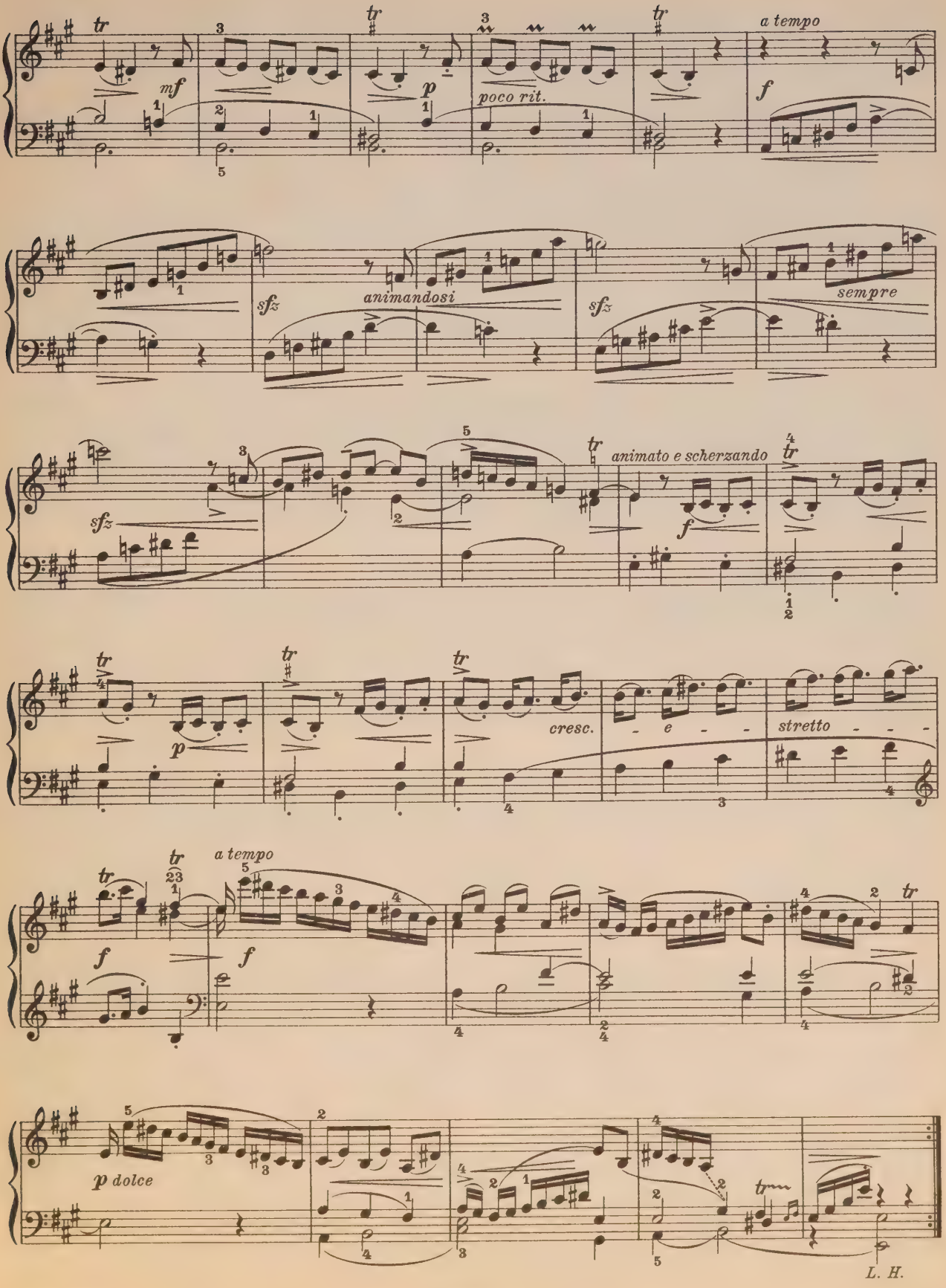
Sonate.

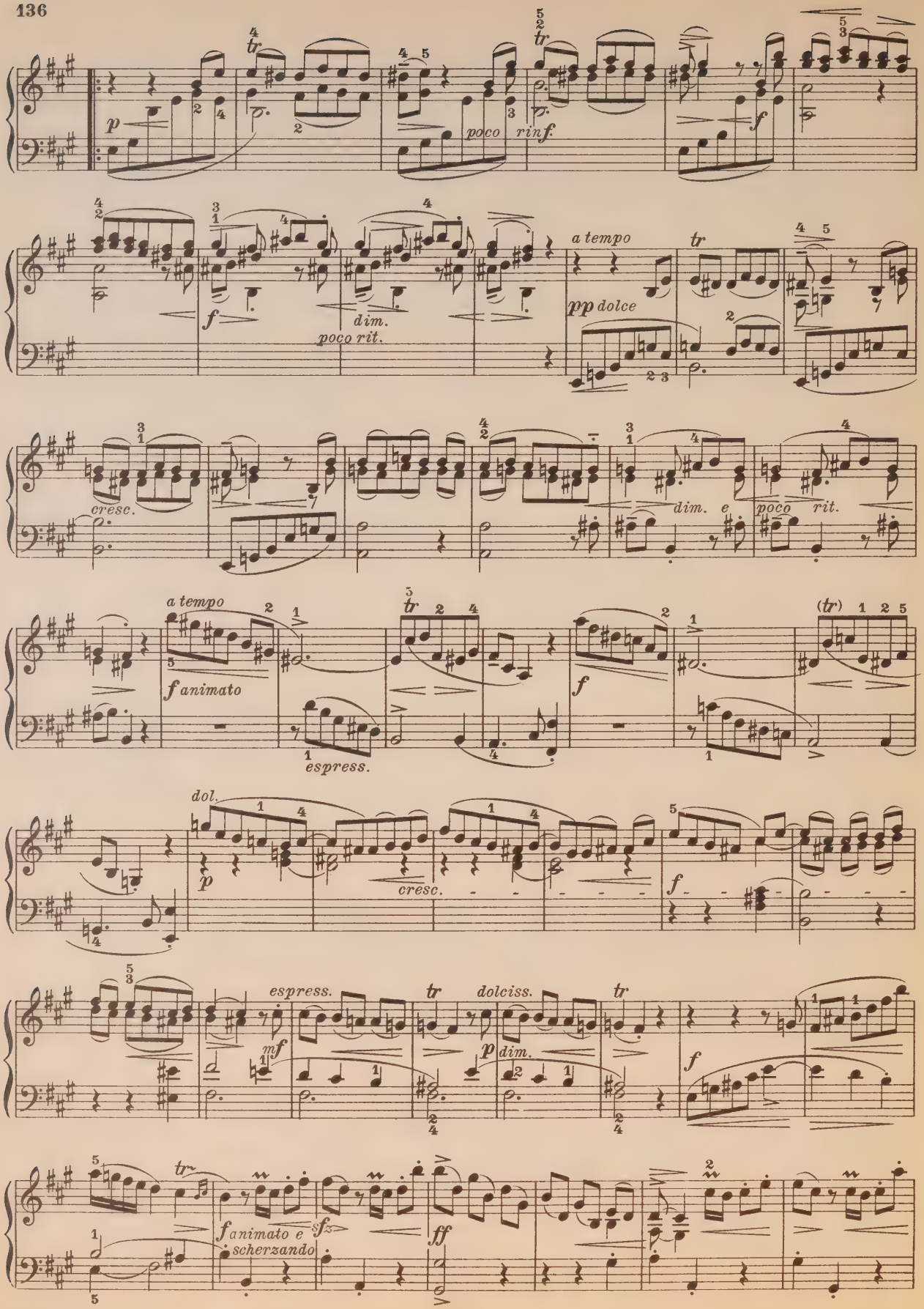
(1754)

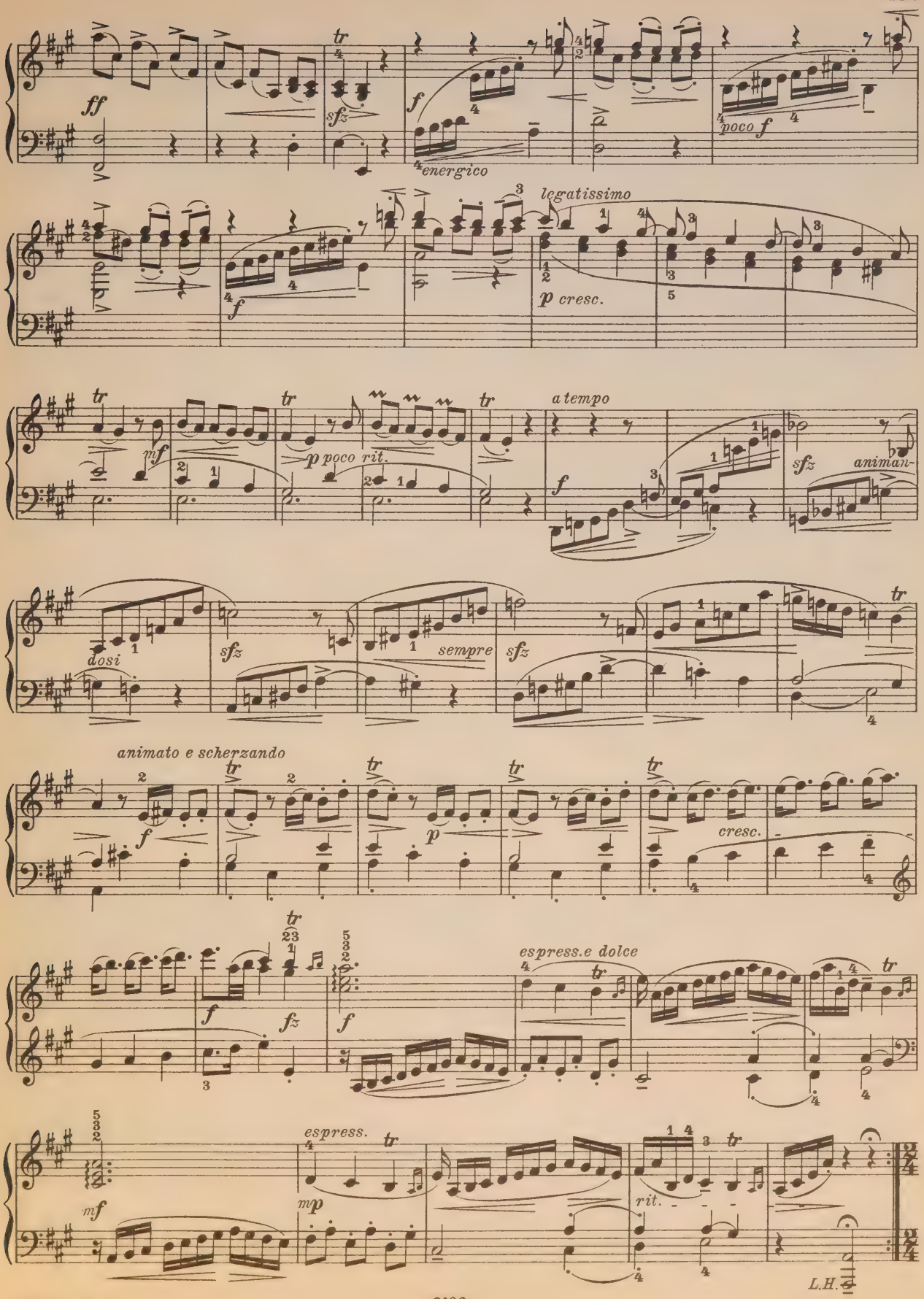
Pietro Domenico Paradisi.
(1712-1795)

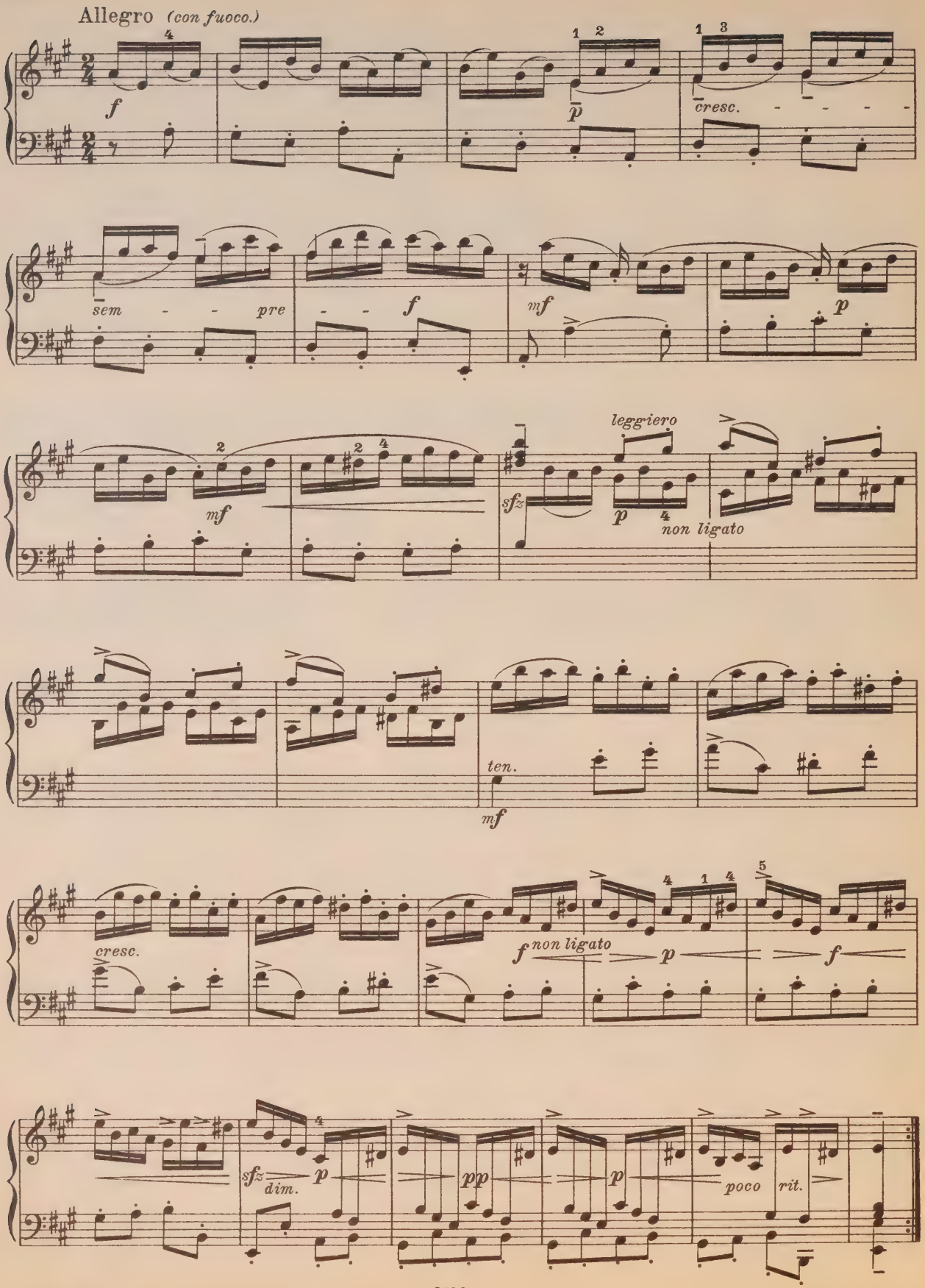
33.

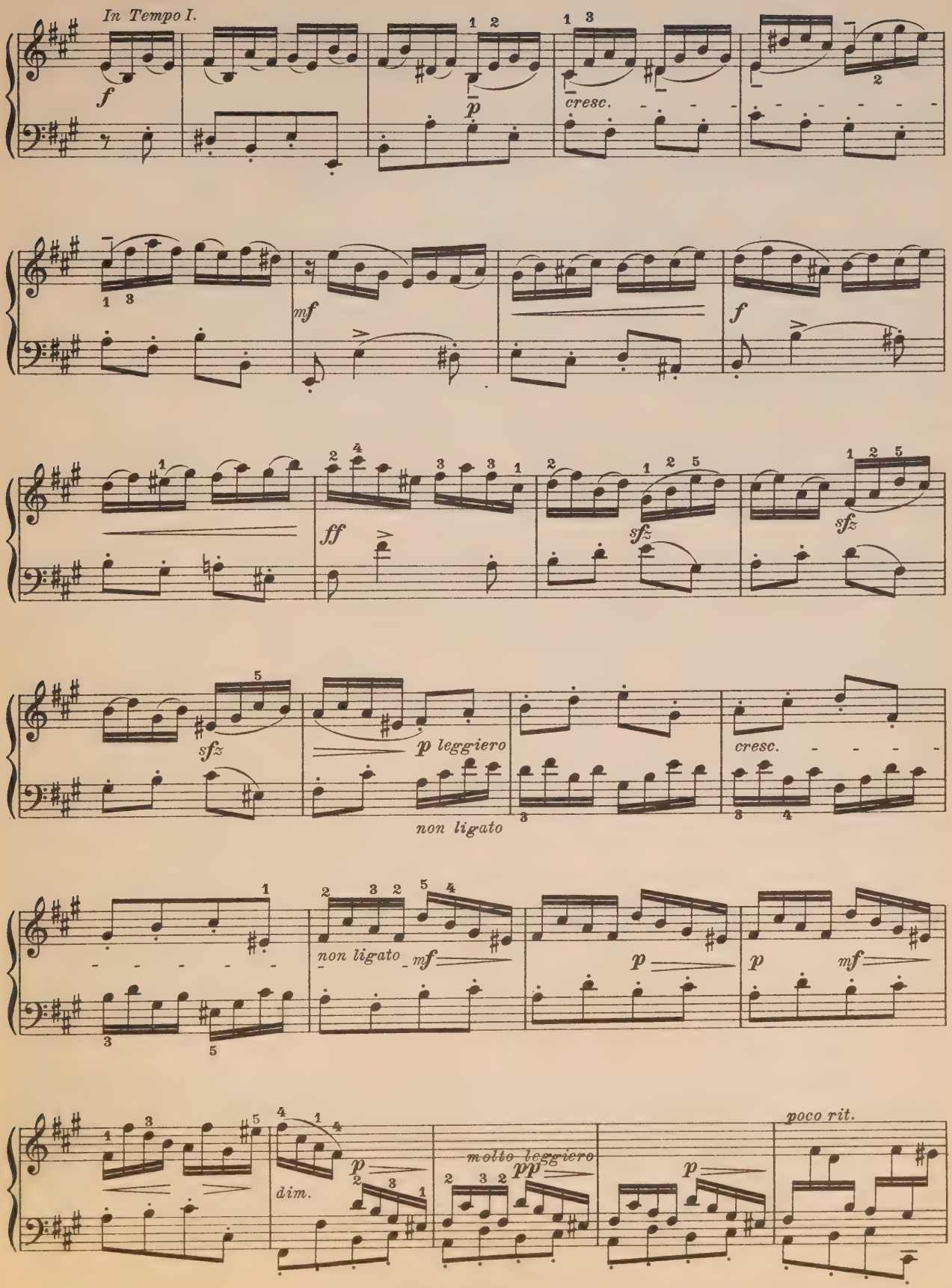


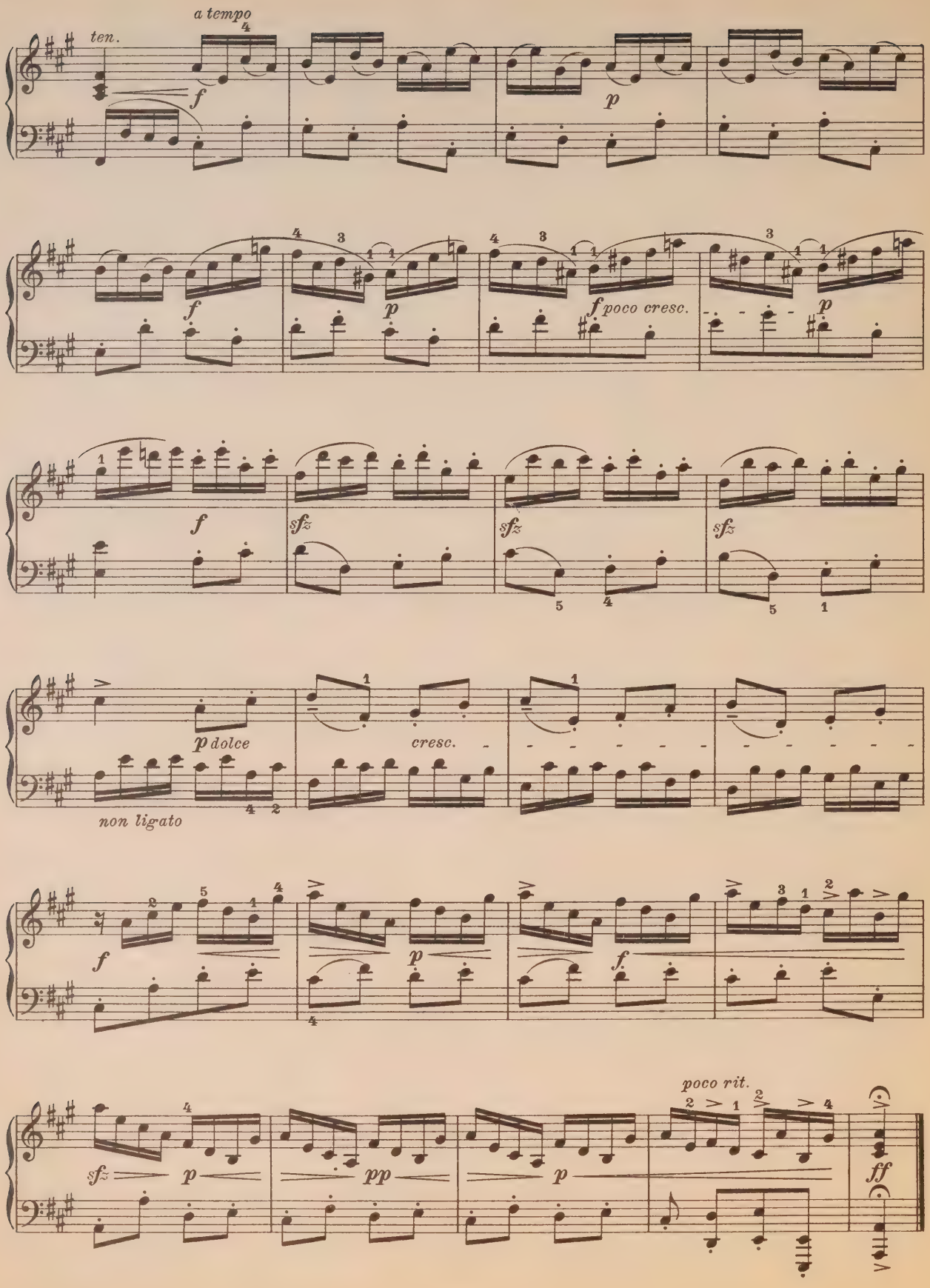

mf
poco rit.
a tempo
f
sfz
animandosi
sfz
sempre
sfz
animato e scherzando
f
p
cresc.
- e - -
stretto - - -
a tempo
f
f
p dolce
L. H.


p
poco rinf.
f
dim.
poco rit.
a tempo
pp dolce
cresc.
dim. e
poco rit.
a tempo
f animato
espress.
f
(tr)
dol.
p
cresc.
f
espress.
mf
dolciss.
p dim.
f
f animato e scherzando
sfz
ff


ff
sfz
f
energico
poco f
legatissimo
p cresc.
mf
p poco rit.
a tempo
f
sfz
animan-
dosi
sfz
sempre
sfz
animato e scherzando
f
p
cresc.
f
fz
f
espress.e dolce
mf
espress.
mp
rit.
L.H.


Allegro (con fuoco.)
f
p
cresc.
sem - - pre
- - f
mf
p
mf
sfz
leggiero
p
non ligato
ten.
mf
cresc.
f non ligato
p
f
sfz dim.
p
pp
p
poco rit.


In Tempo I.
f
p
cresc.
mf
f
ff
sfz
sfz
sfz
p leggiero
non ligato
cresc.
non ligato
mf
p
p
mf
dim.
p
molto leggiero
pp
p
poco rit.


ten.
a tempo
f
p
f
p
f poco cresc.
p
f
sfz
sfz
sfz
p dolce
cresc.
non ligato
f
p
f
sfz
p
pp
p
poco rit.
ff

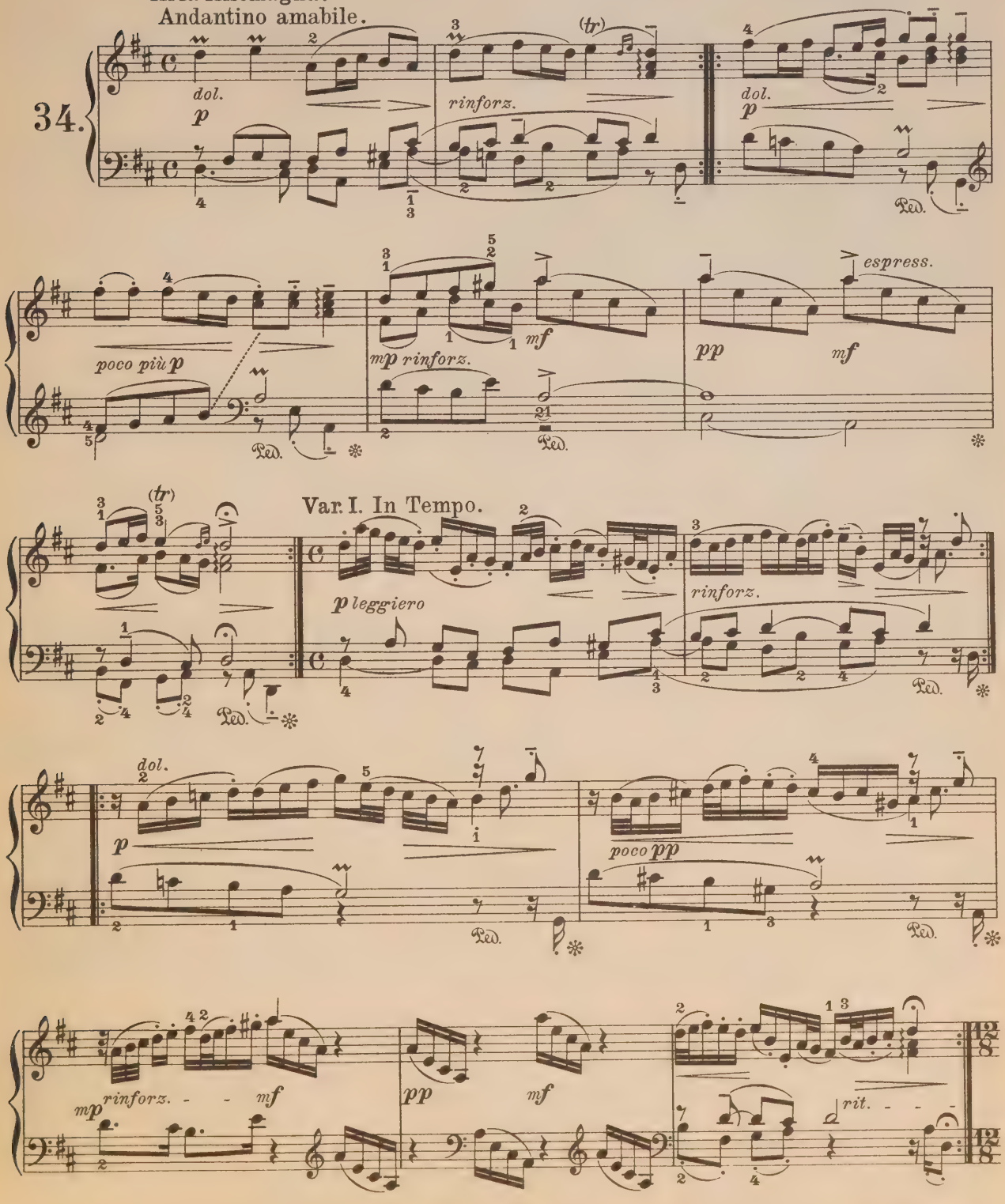
Aria Allemagna con alcuni variazioni sopra l'eta della Maestà.

Deutsche Aria mit Variationen*) über das Alter der Kaiserin Eleonore Magdalena Theresia.
Aus der Nachtigallen-Suite 1677.

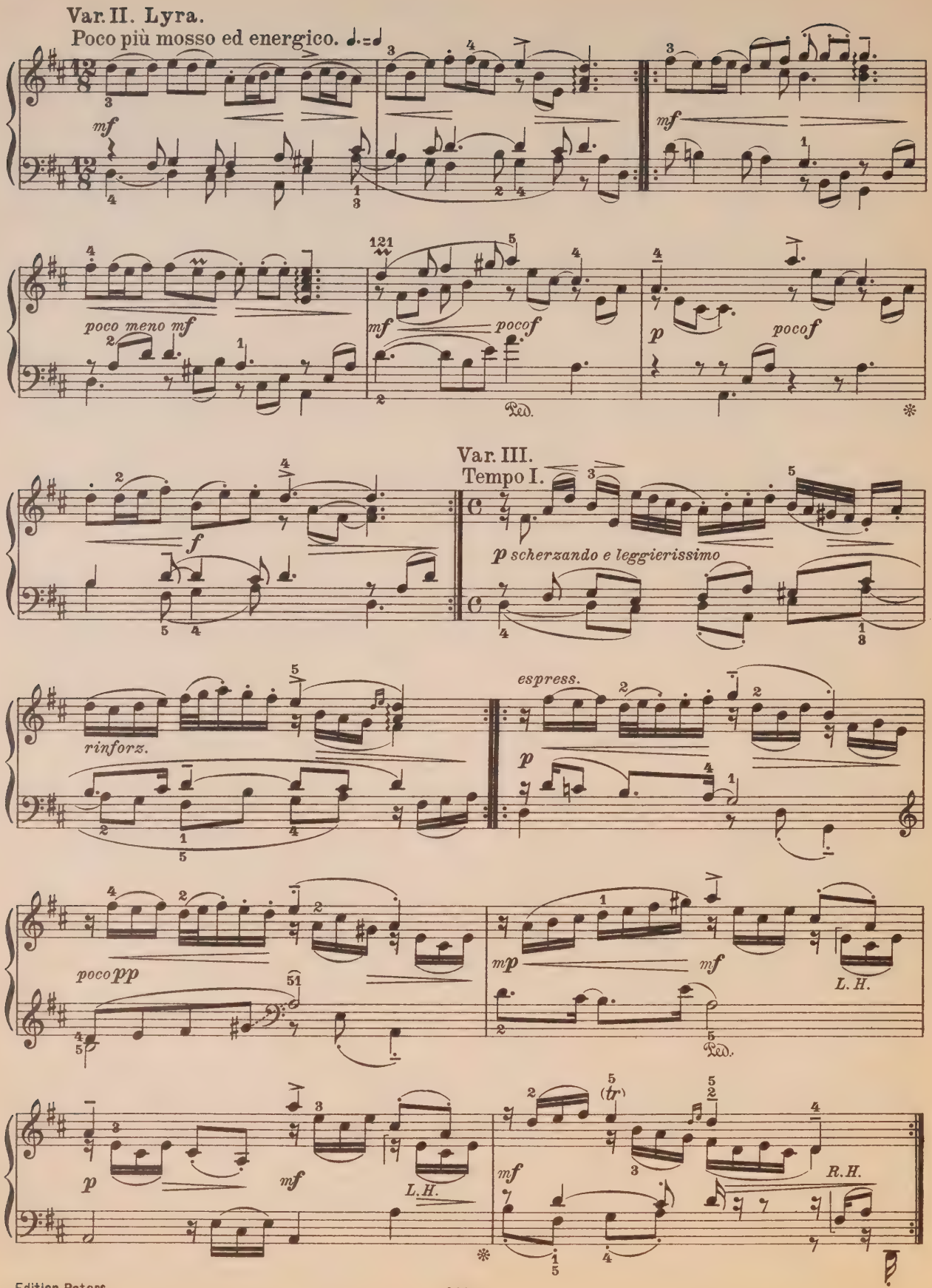
Alessandro Poglietti.
(† 1683)

Aria Allemagna.
Andantino amabile.

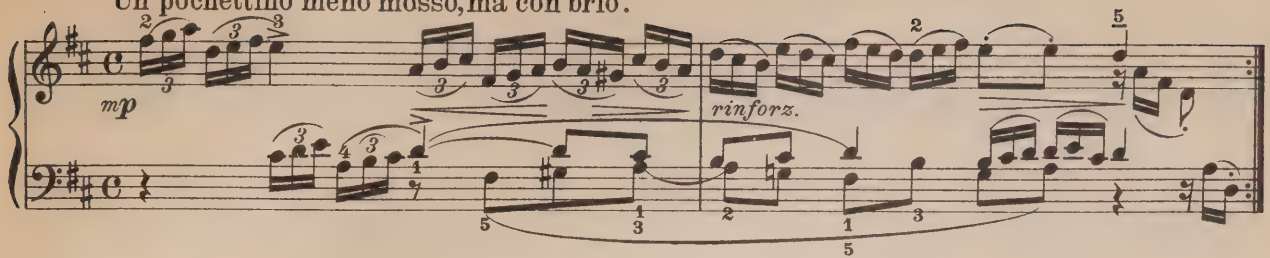
34.

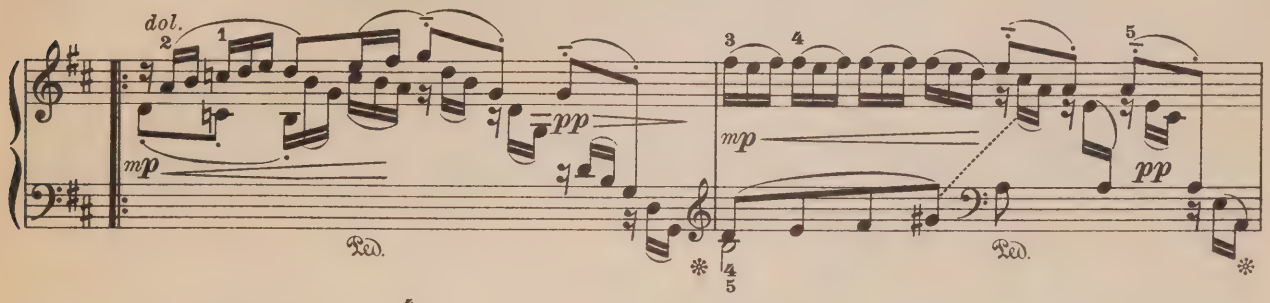


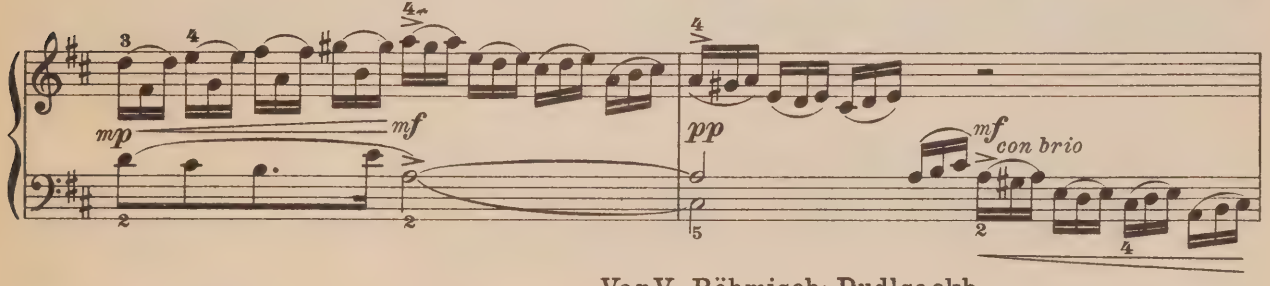
*) Die Var. II, III, IX, XI des Originals wurden weggelassen, Var. XVII nach den beiden folgenden und Var. XIII (Hanacken Ehrentantz) an den Schluss des Ganzen gesetzt.. Die Wiederholungszeichen mögen unbeachtet bleiben.


Var. II. Lyra.
Poco più mosso ed energico.
mf
poco meno mf
mf
pocof
Ped.
p
pocof
Var. III.
Tempo I.
f
p scherzando e leggierissimo
rinforz.
espress.
p
poco pp
mp
mf
L. H.
Ped.
p
mf
L. H.
mf
(tr)
R. H.

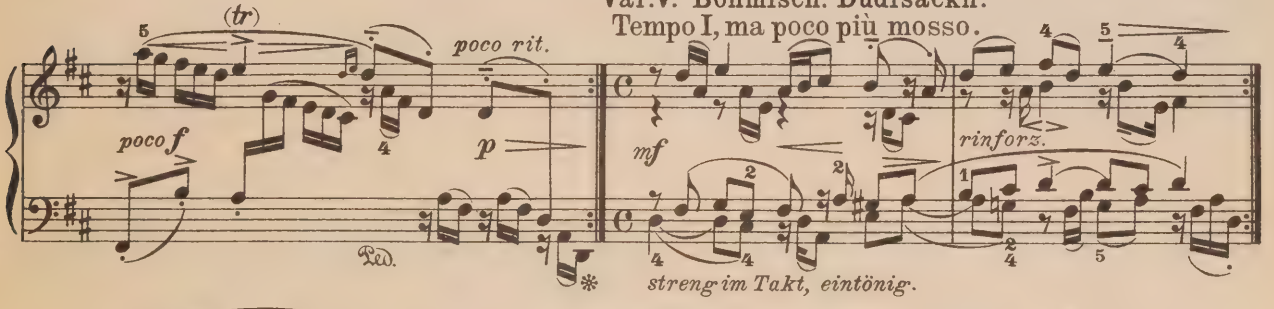
Var. IV.
Un pochettino meno mosso, ma con brio.

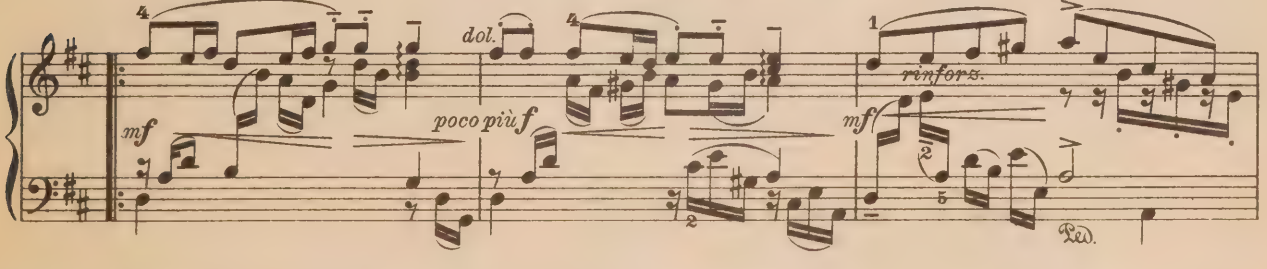


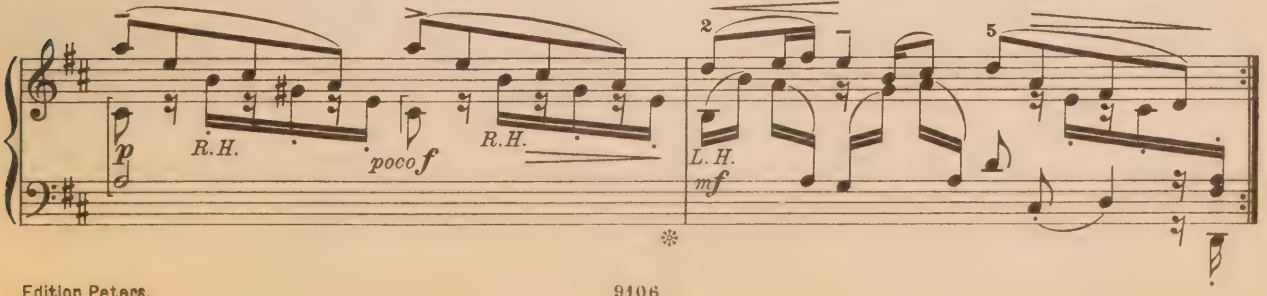




Var. V. Böhmisch: Dudlsackh.
Tempo I, ma poco più mosso.







Var. VI. Holländisch: Flageolett.

Meno mosso.

mp brillante

rinforz.

mp *mf*

poco più mp

mp *mf*

pp *mf*

mf *molto*

Var. VII. Bayrische Schalmay.

Allegretto pastorale.

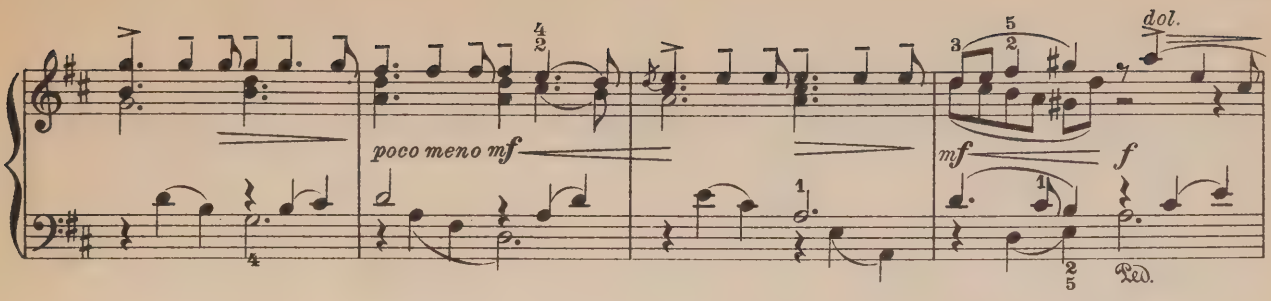
espress.

mf

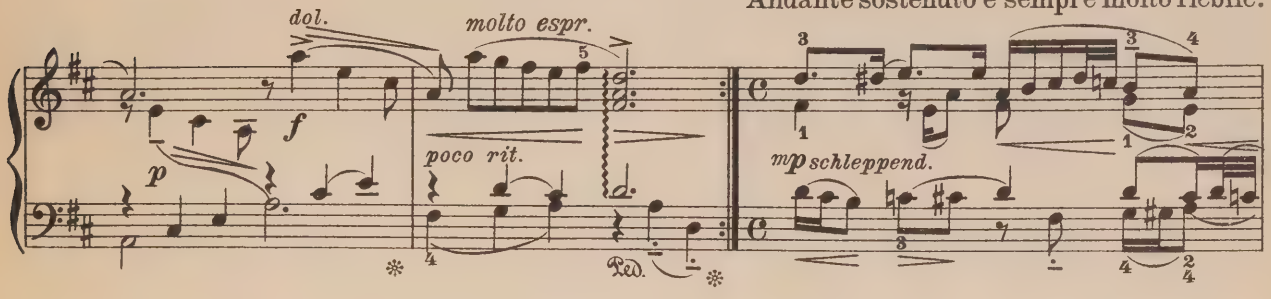
L.H. rinforz.

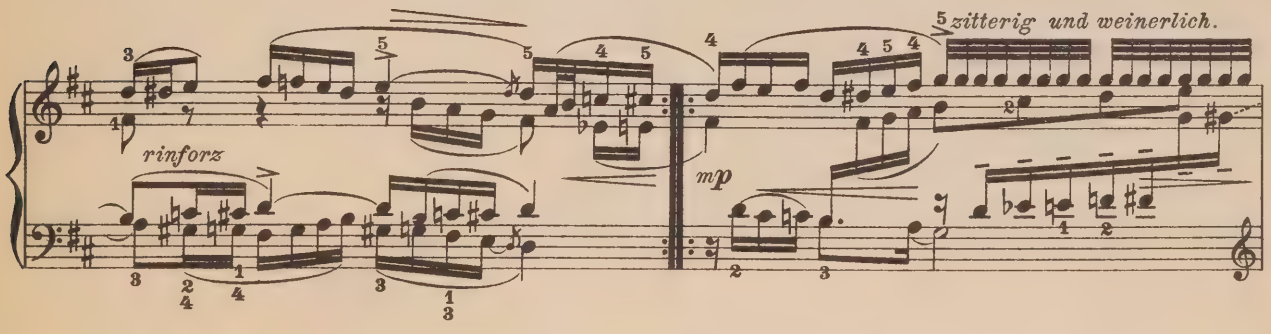
sempre espress.

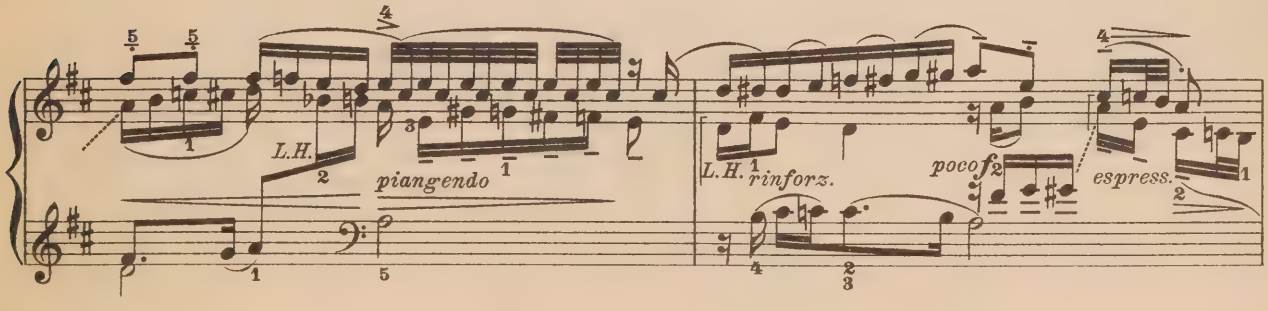
mf

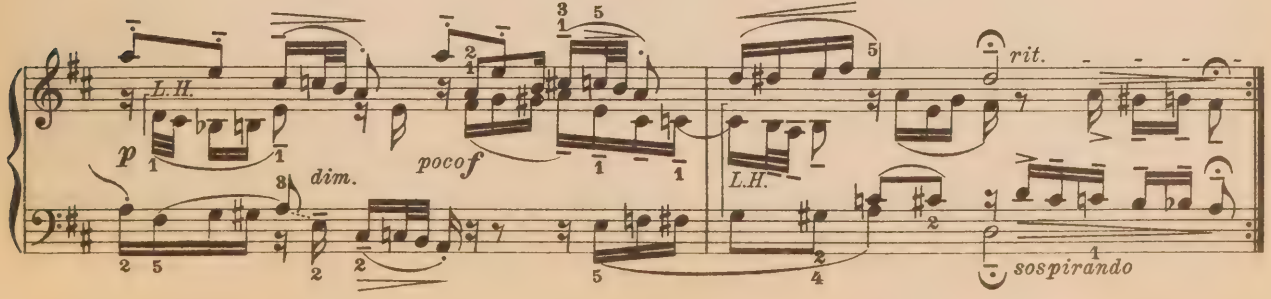


Var. VIII. Alter Weiber Conduct.
Andante sostenuto e sempre molto flebile.



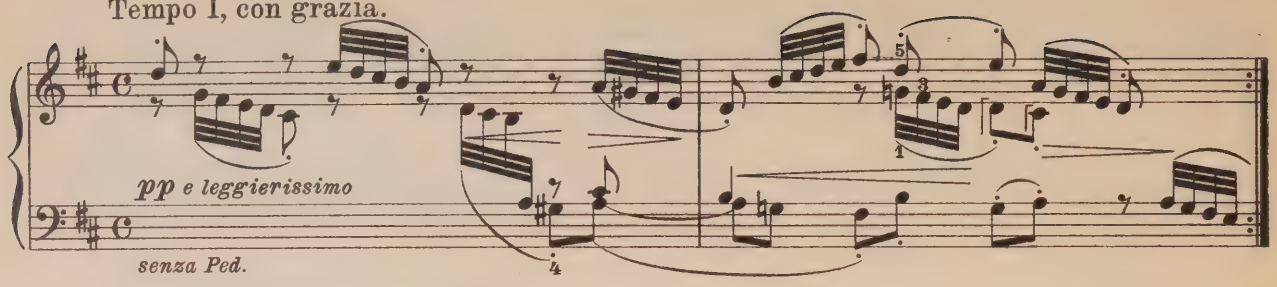


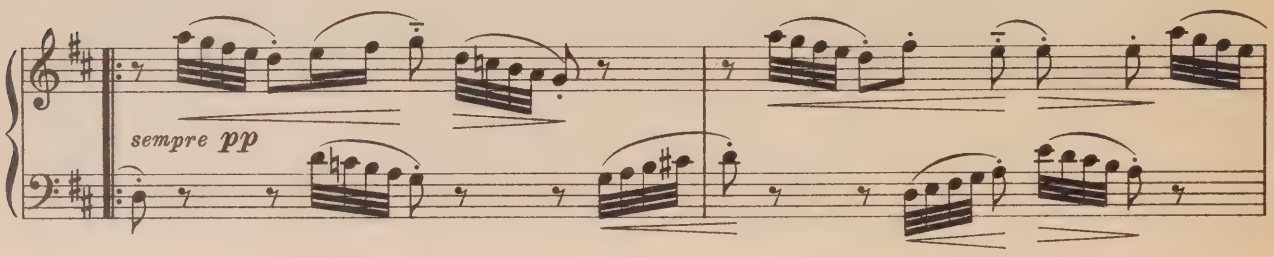


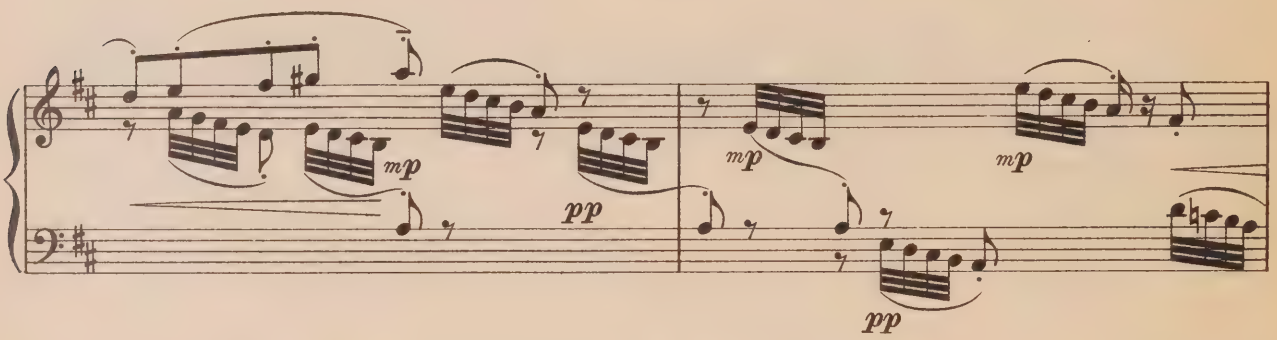


Var. IX. Französische Baisemens.

Tempo I, con grazia.

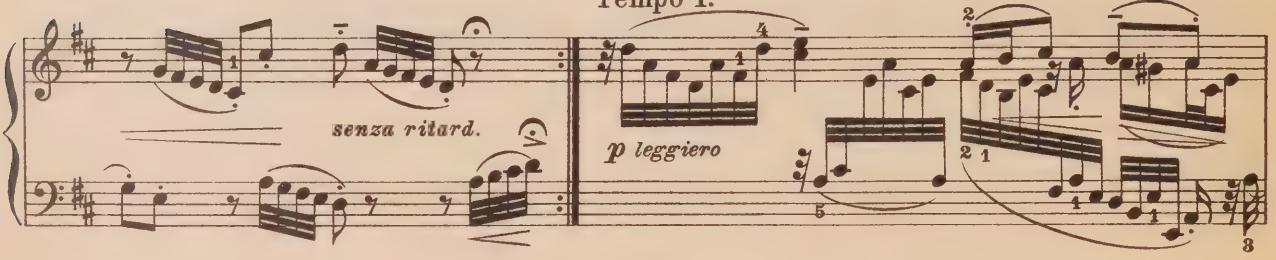


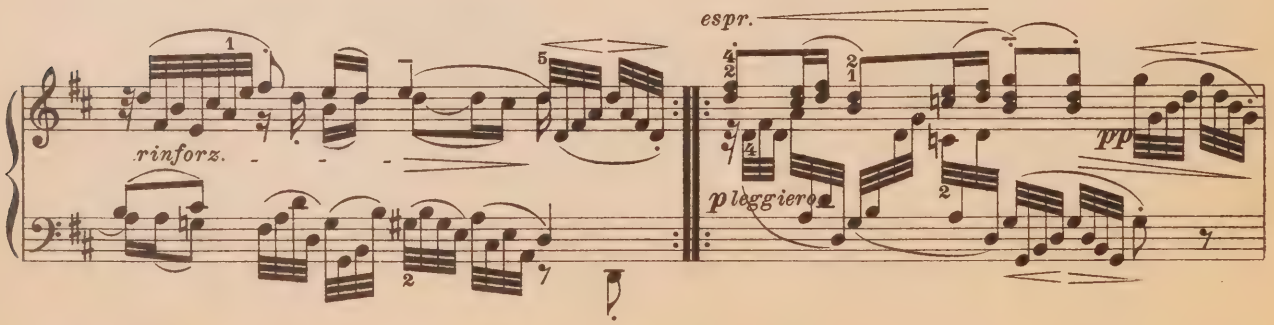


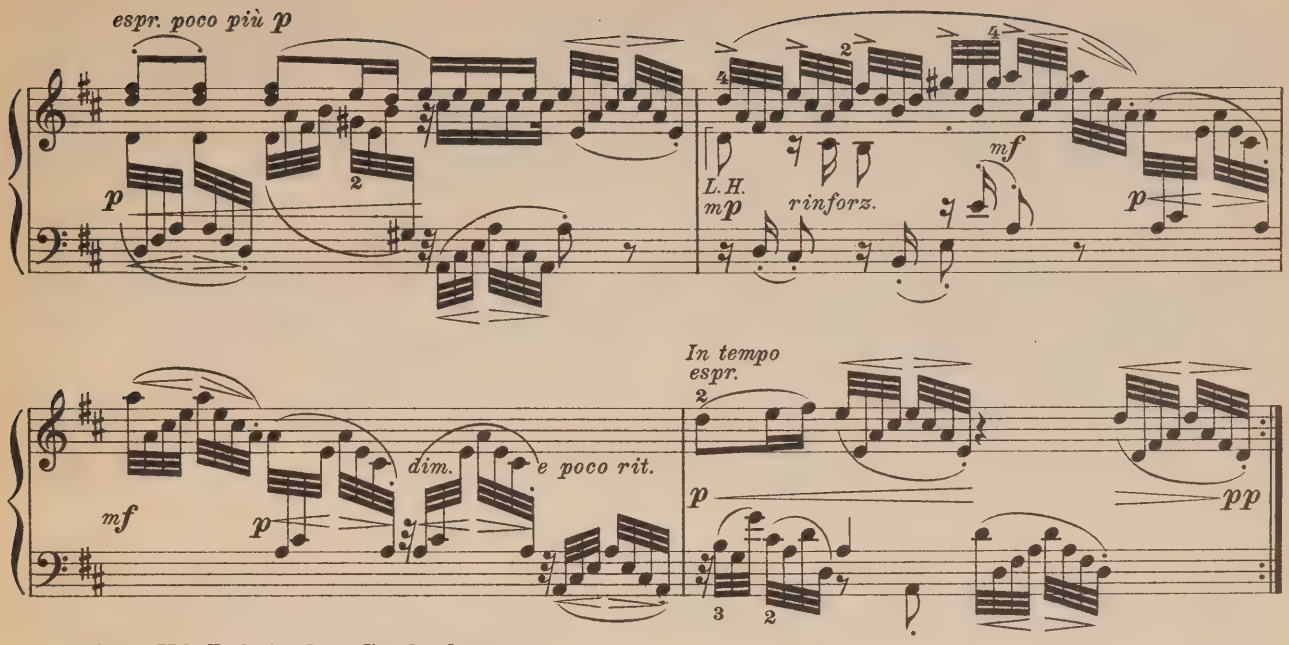


Var. X. Gaugler Seiltantz.

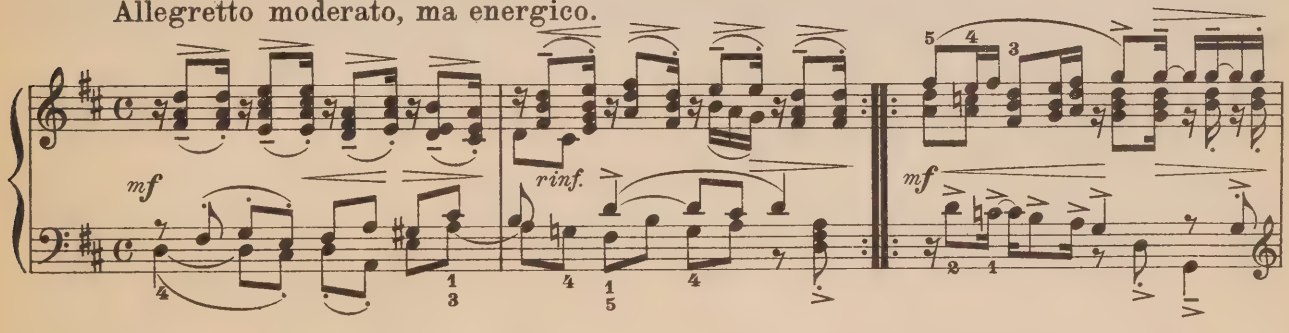
Tempo I.

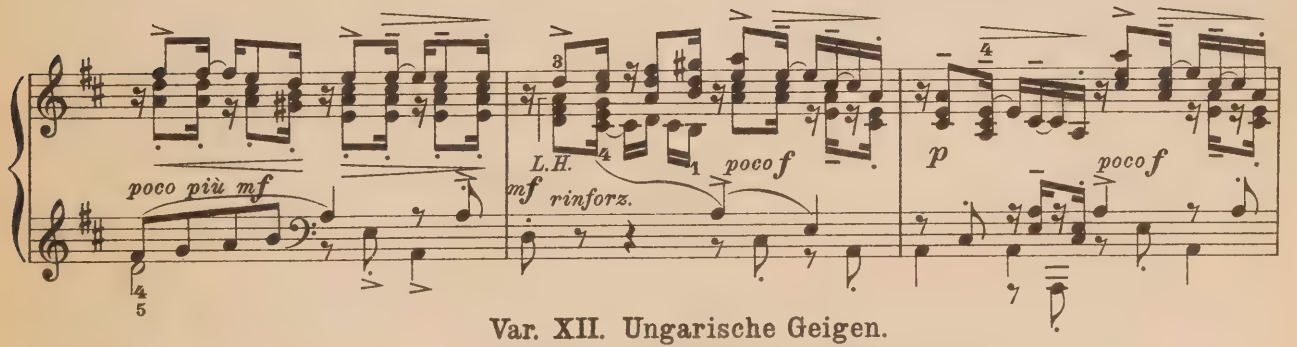




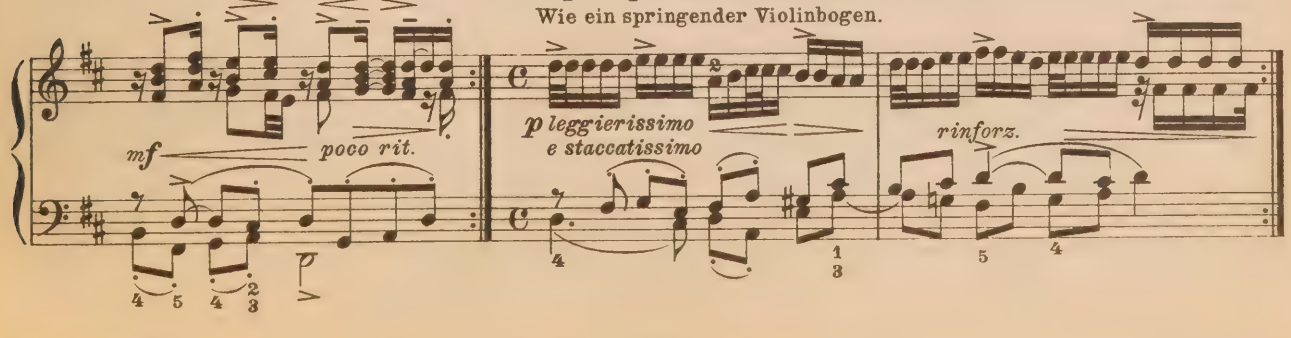


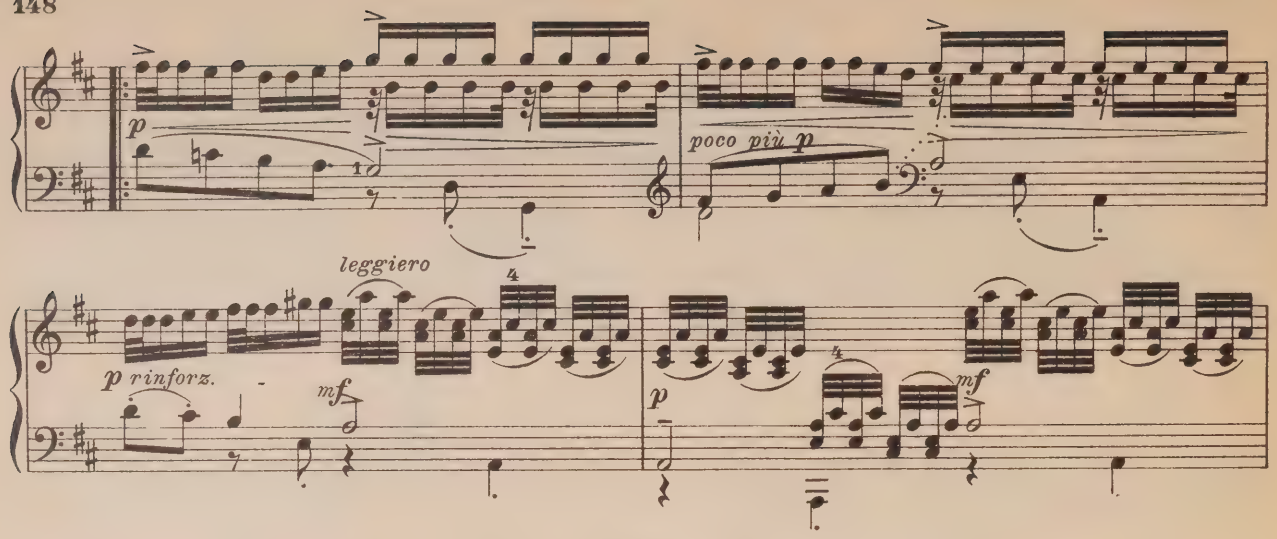
Var. XI. Polnischer Sablschertz.
Allegretto moderato, ma energico.



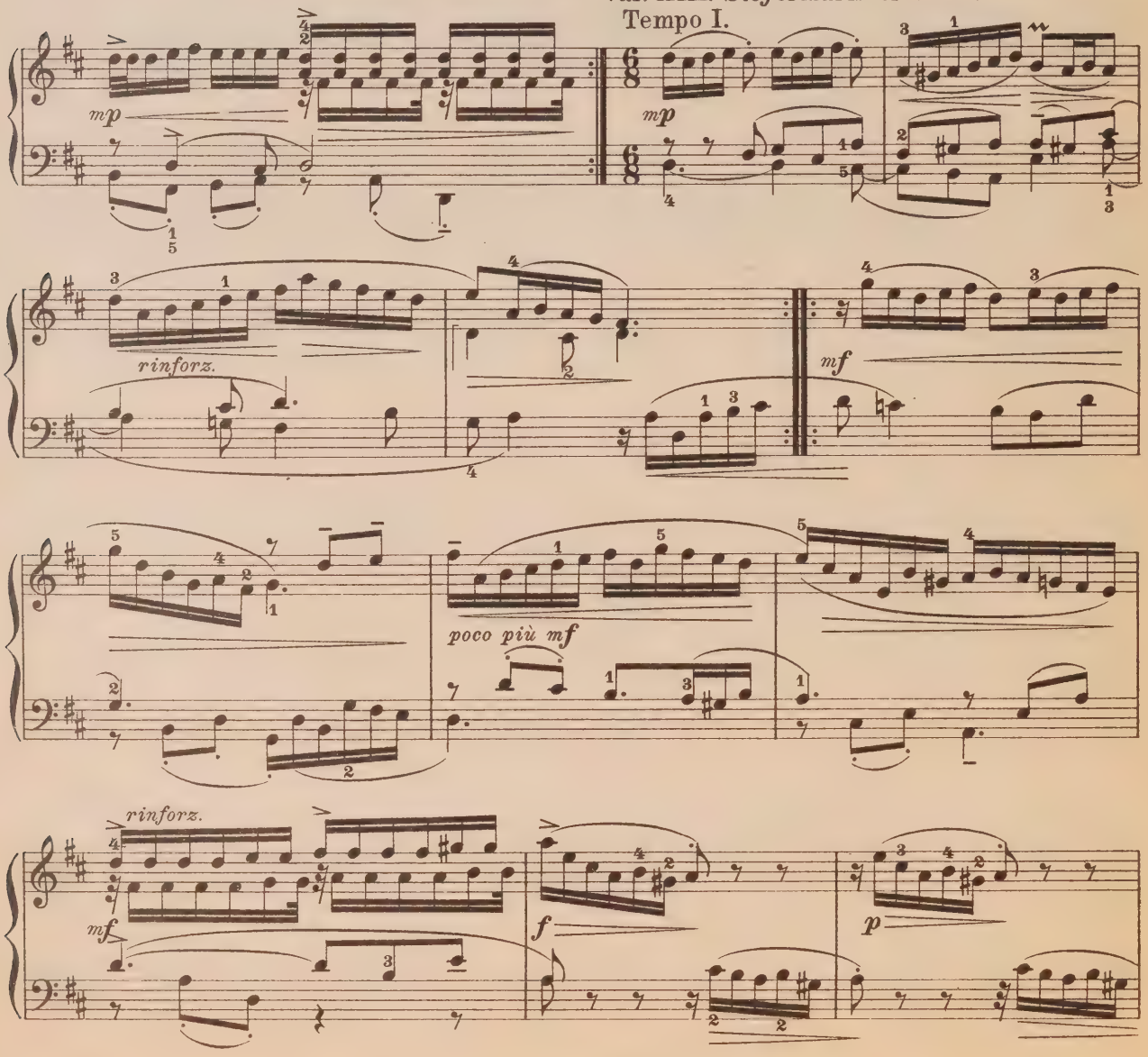


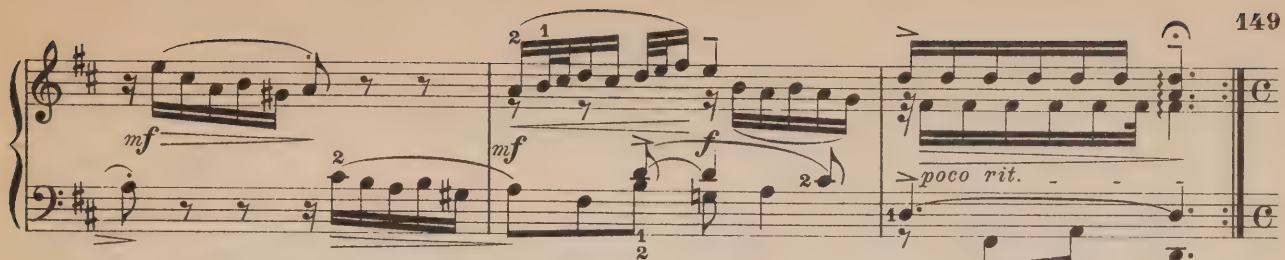
Var. XII. Ungarische Geigen.
Tempo I, poco meno mosso e molto accentuato.
Wie ein springender Violinbogen.



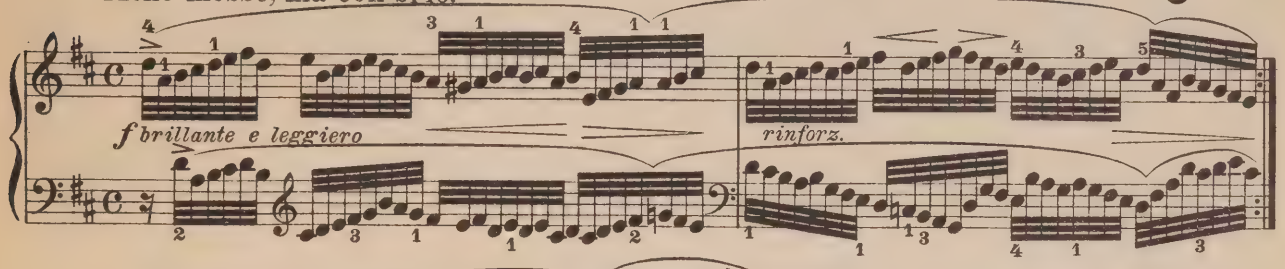


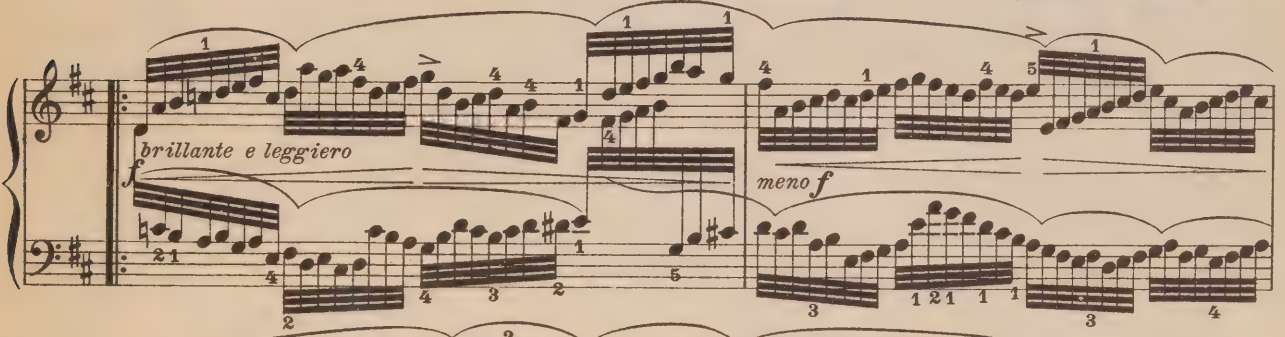
Var. XIII. Steyermarkher Horn.
Tempo I.

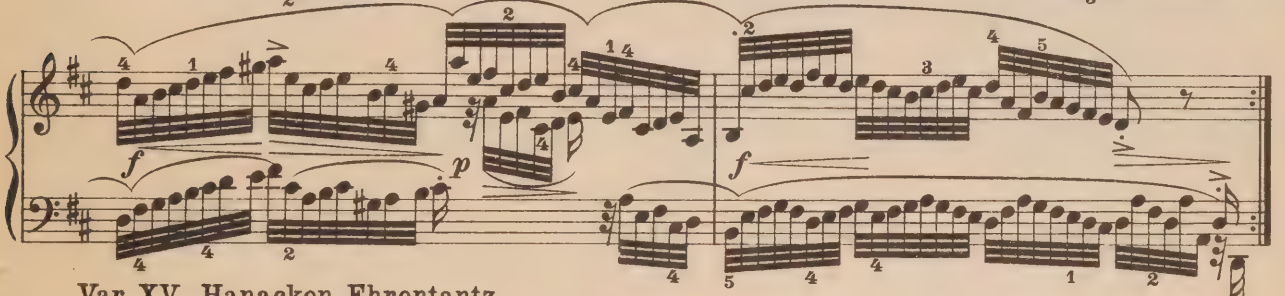




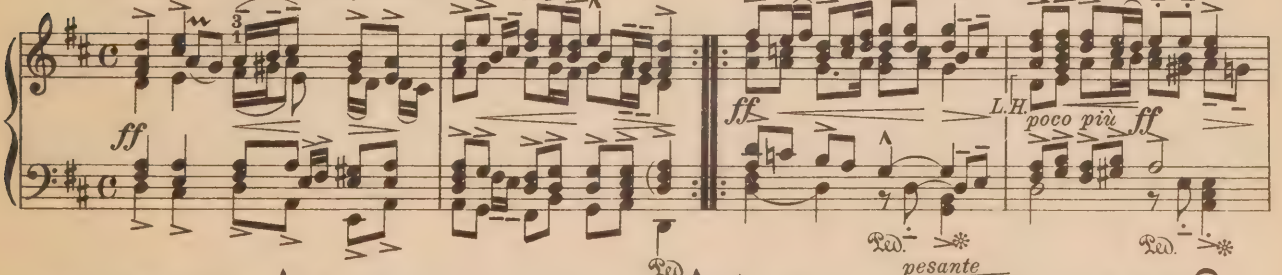
Var. XIV. Soldaten-Schwebelpfeif.
Meno mosso, ma con brio.

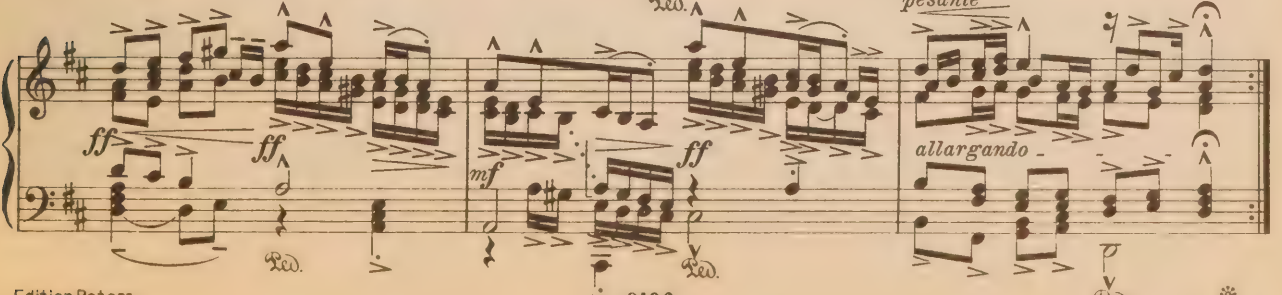






Var. XV. Hanacken Ehrentantz.
Andante molto majestoso.





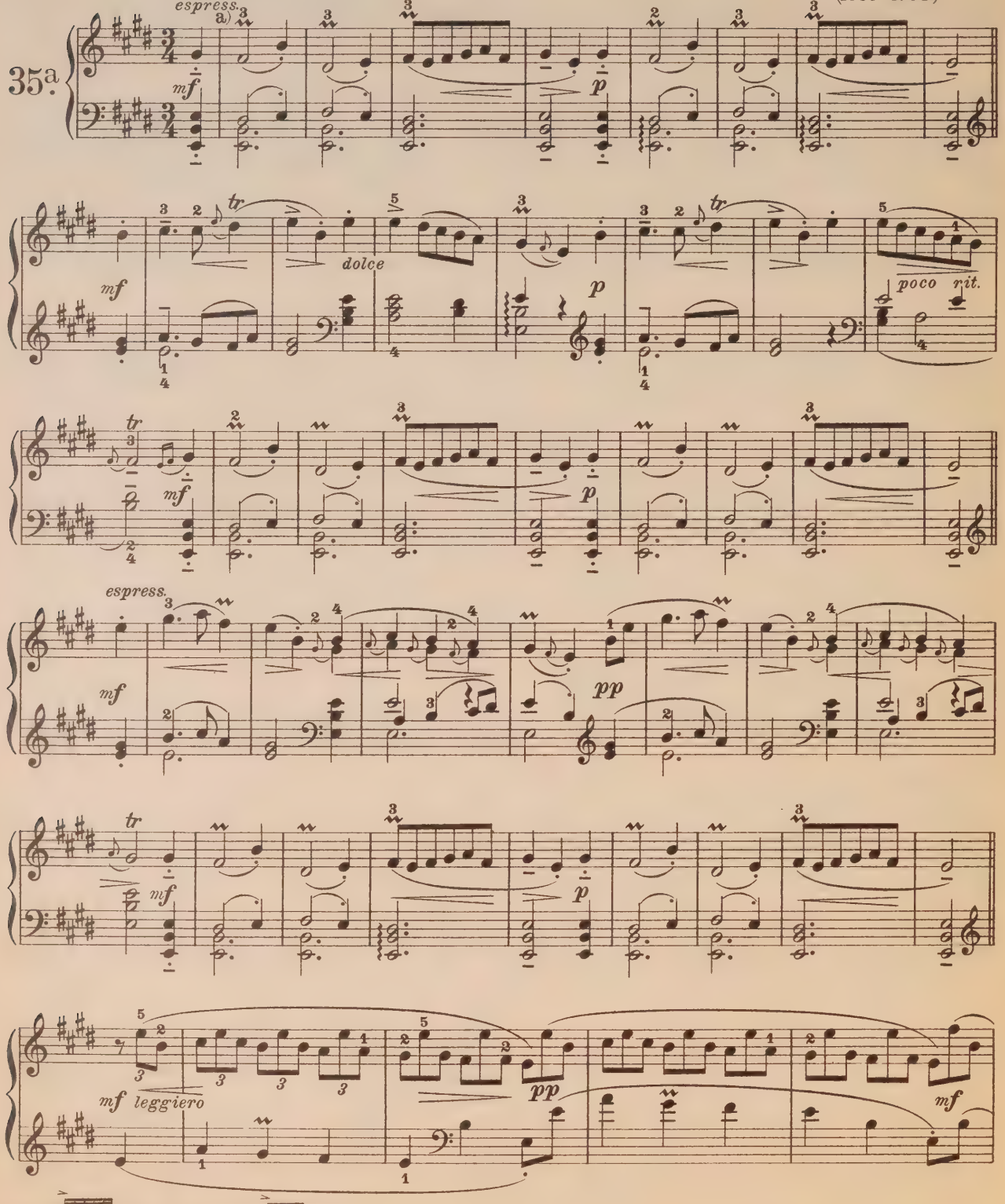
Zwei Stücke.

Musette en Rondeau.

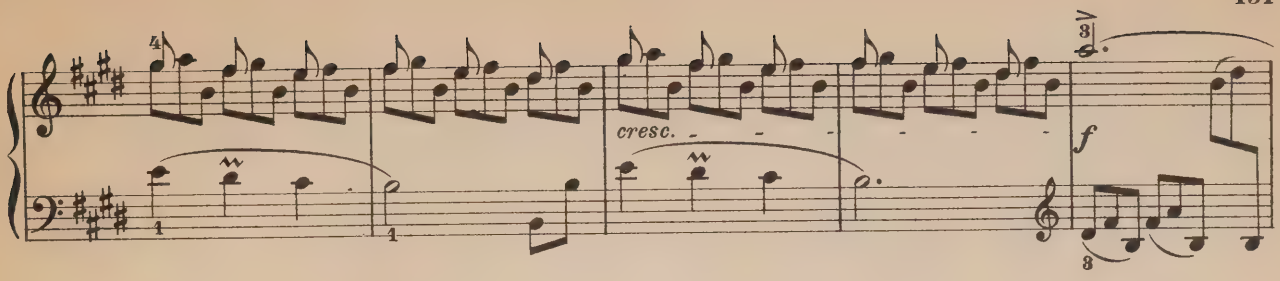
Jean Philippe Rameau.
(1683-1764.)

Tendrement. *(Andantino.)*

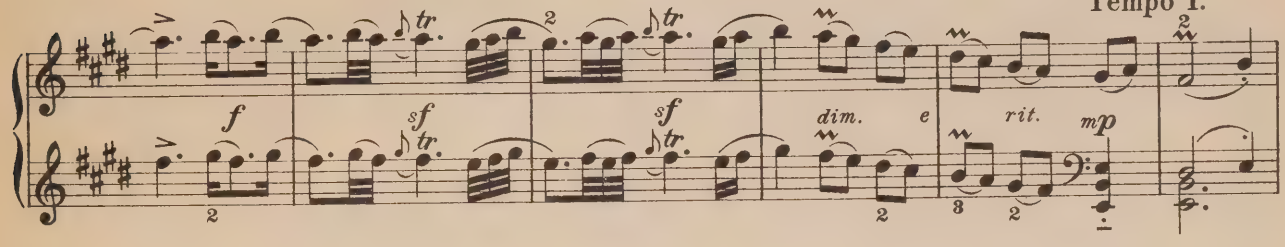
35a.

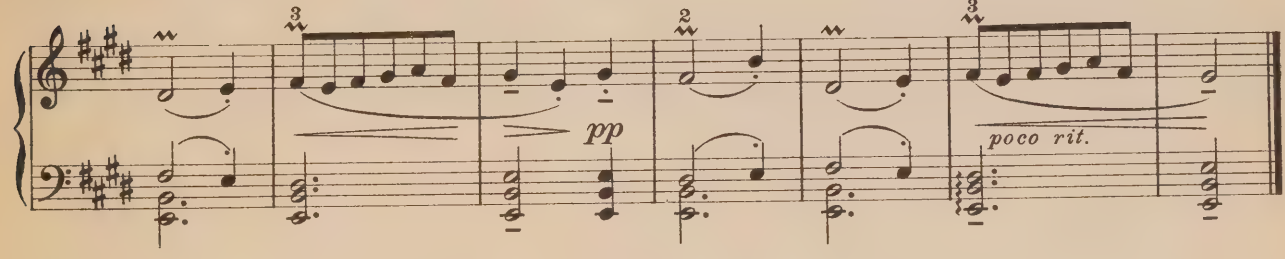


a) = oder besser:



Tempo I.



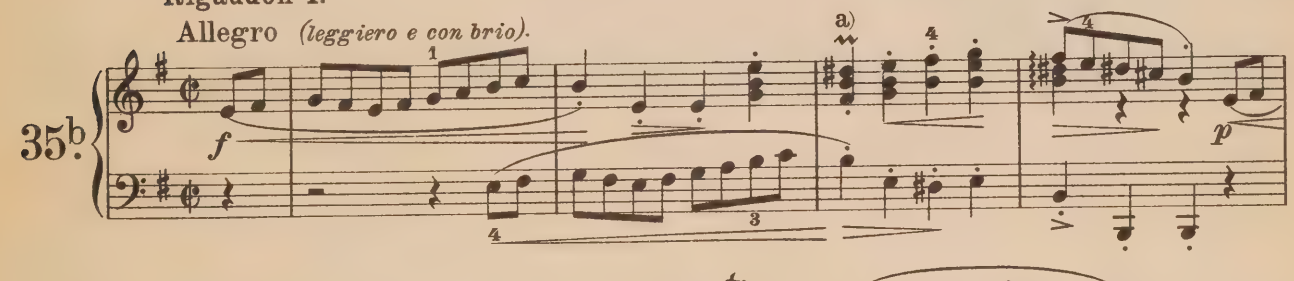


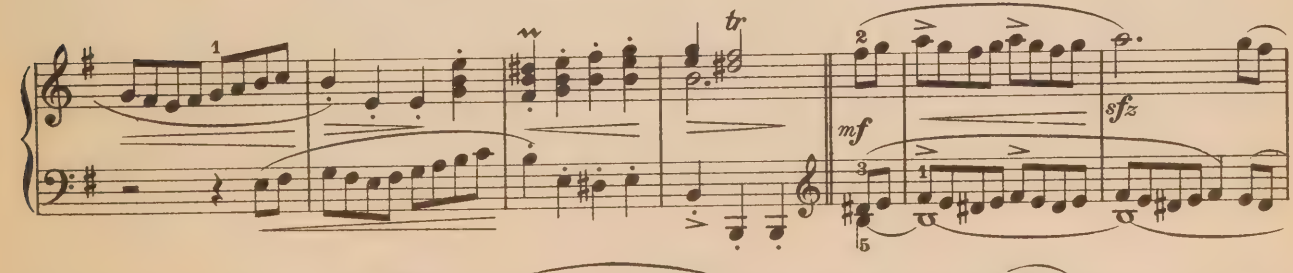
Rigaudon.

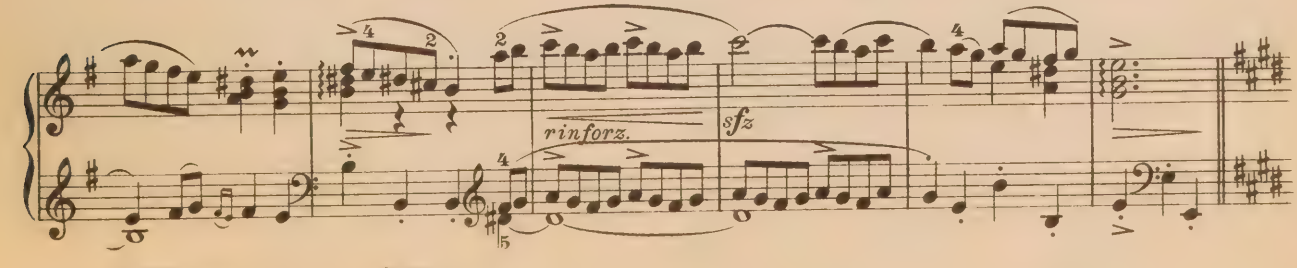
Rigaudon I.

Allegro *(leggiero e con brio).*

35b



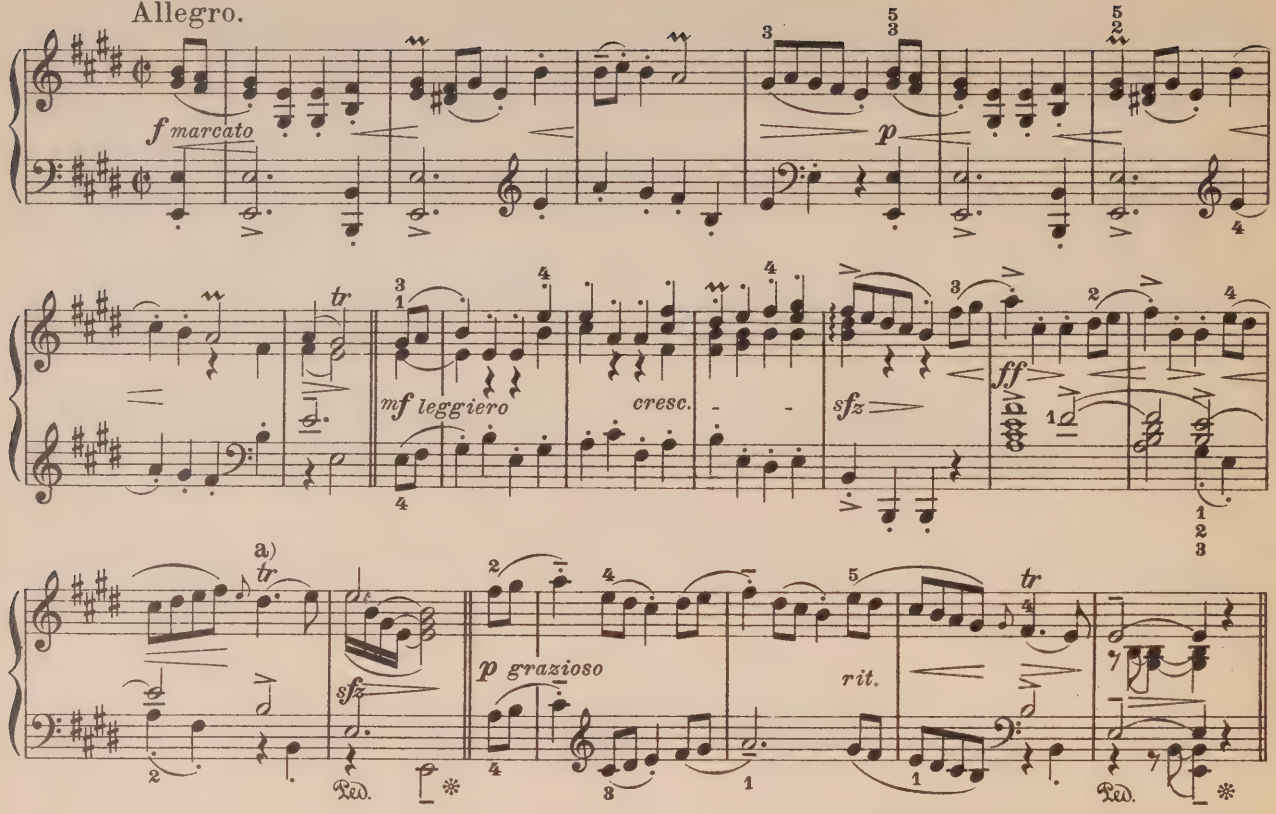




a) = oder besser:

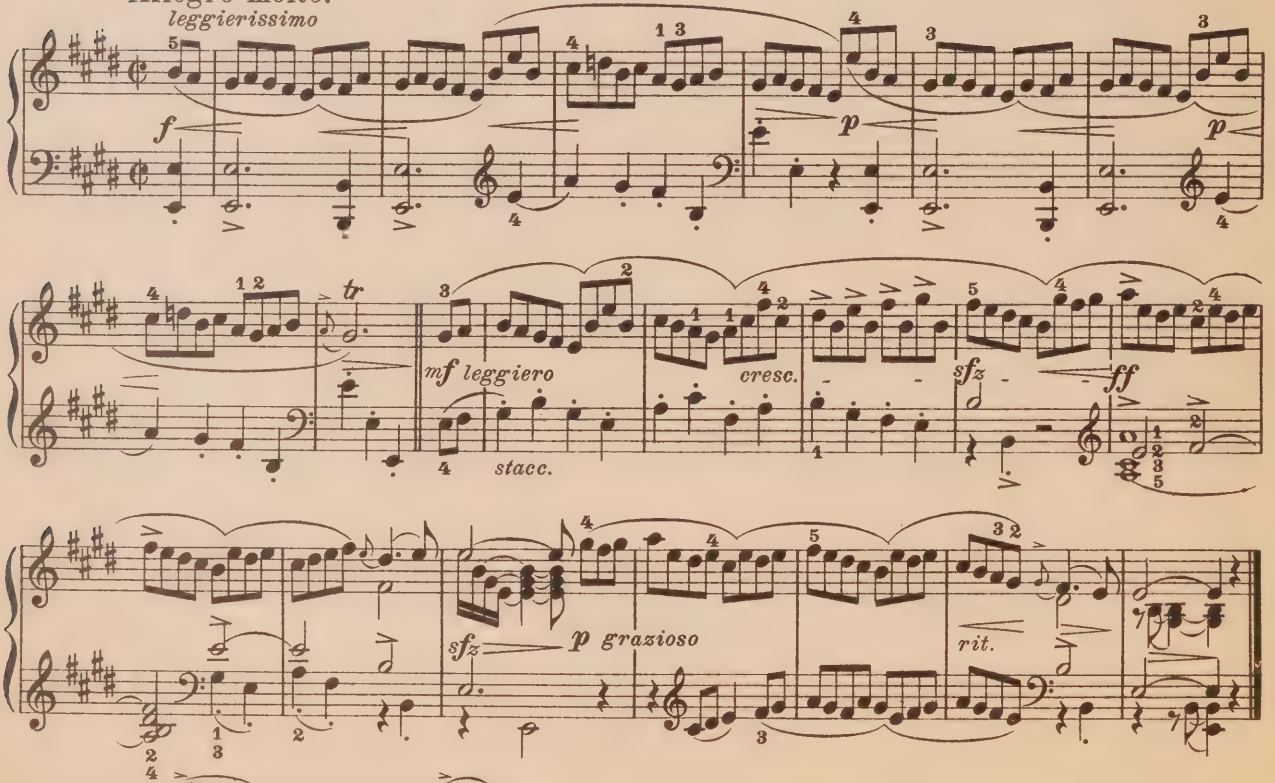
Rigaudon II.

Allegro.



Double du 2me Rigaudon.

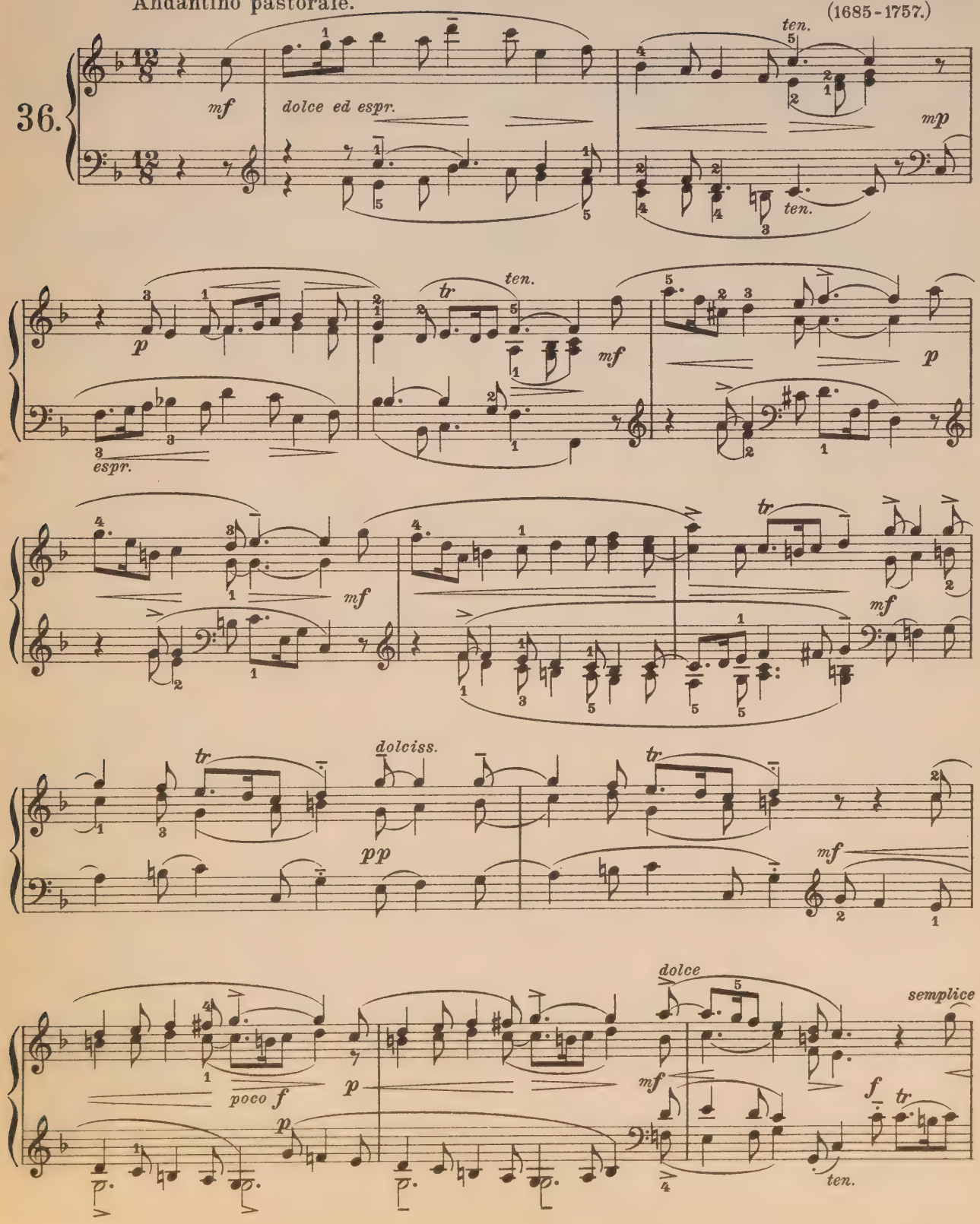
Allegro molto.

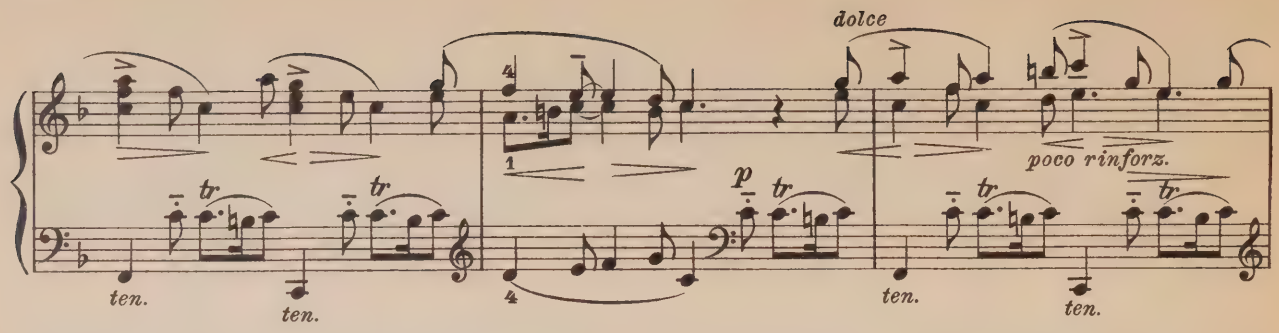


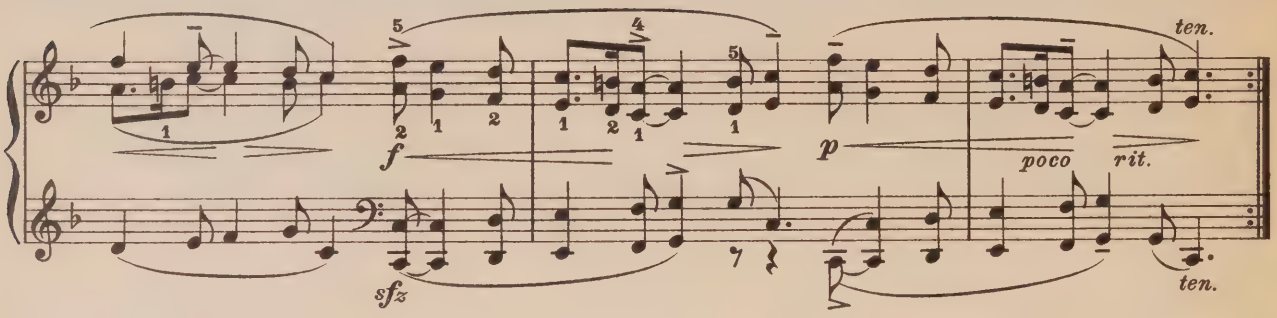
Siciliano.

Andantino pastorale.

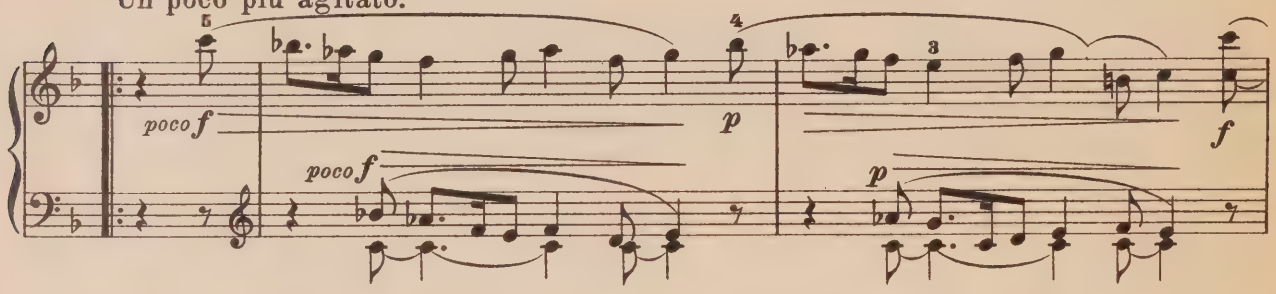
Domenico Scarlatti.
(1685-1757.)

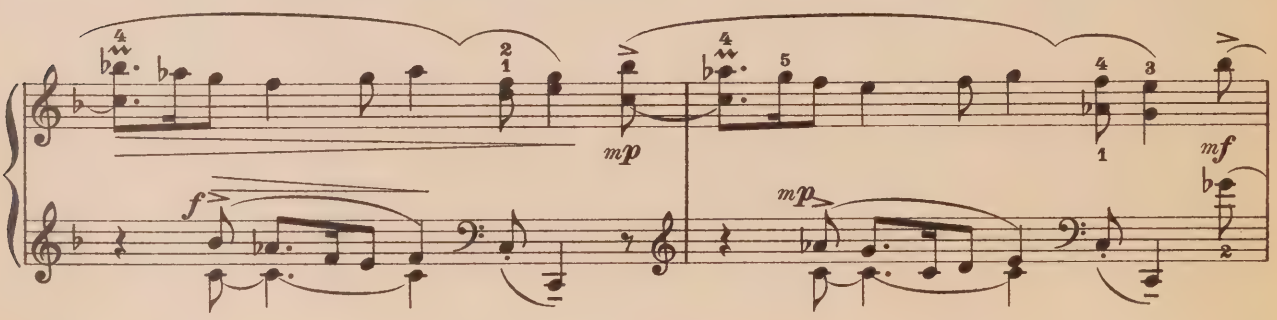


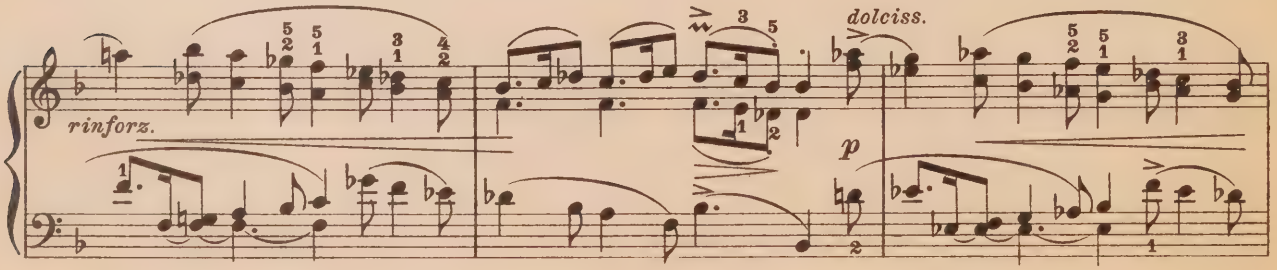


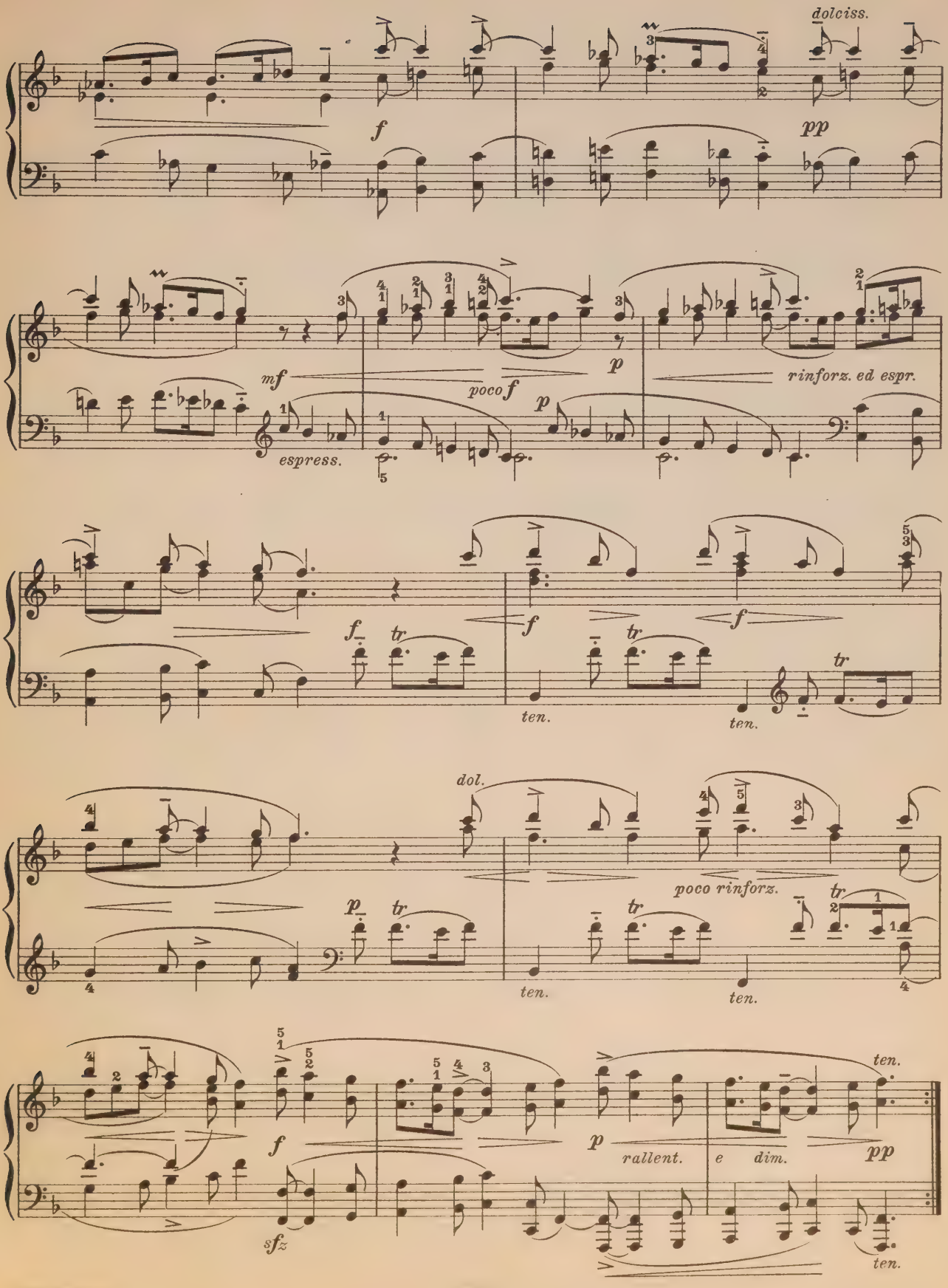


Un poco più agitato.







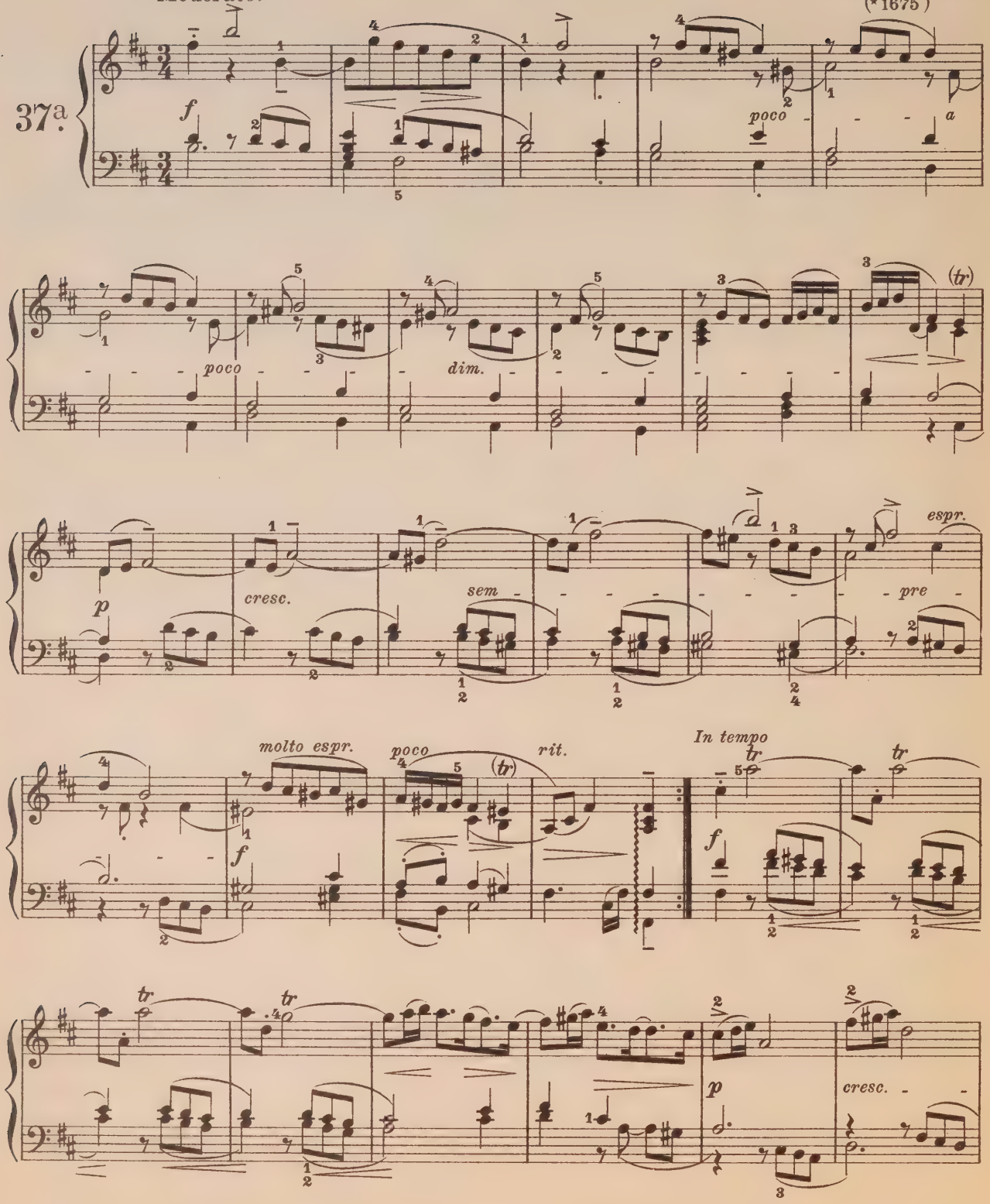

dolciss.
f
pp
mf
espress.
poco f
p
rinforz. ed espr.
f
tr
ten.
dol.
poco rinforz.
sfz
rallent.
e dim.
pp

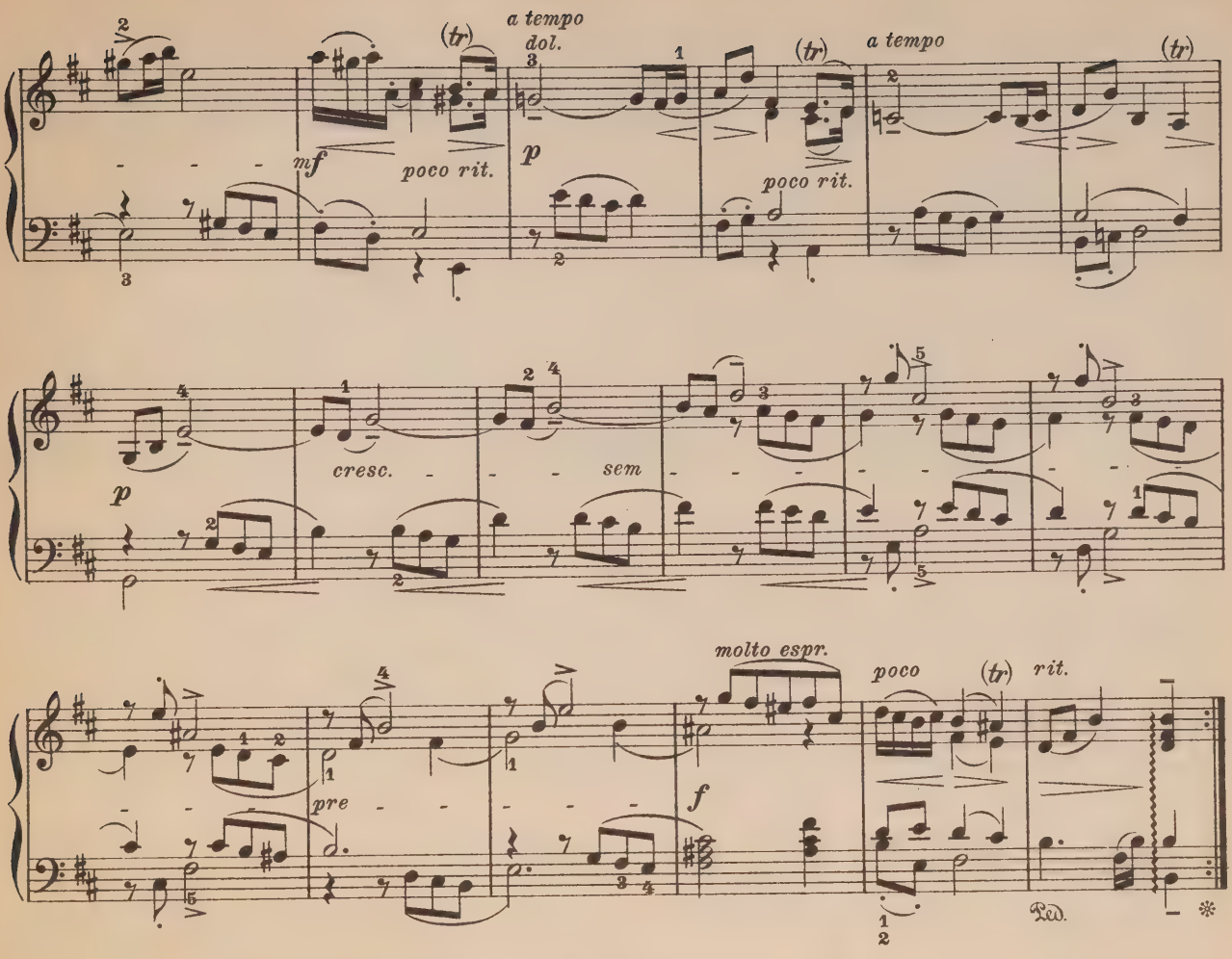
Drei Stücke.

I. Preludio.

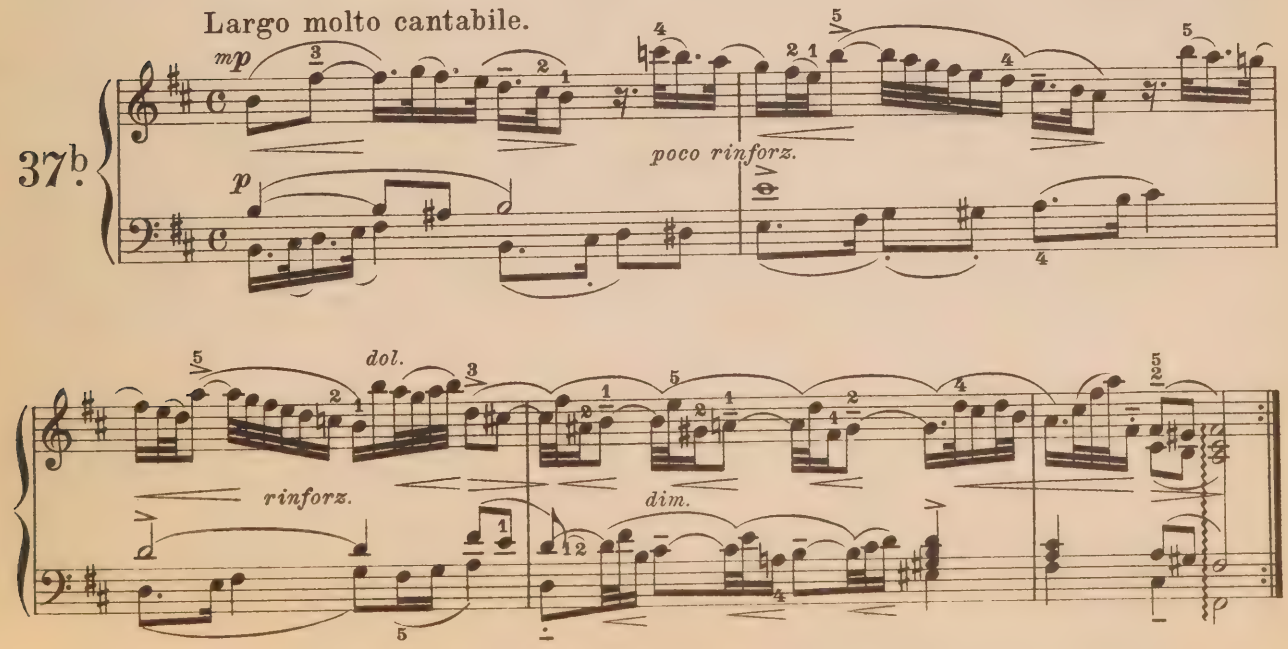
Moderato.

Domenico Zipoli.
(*1675)

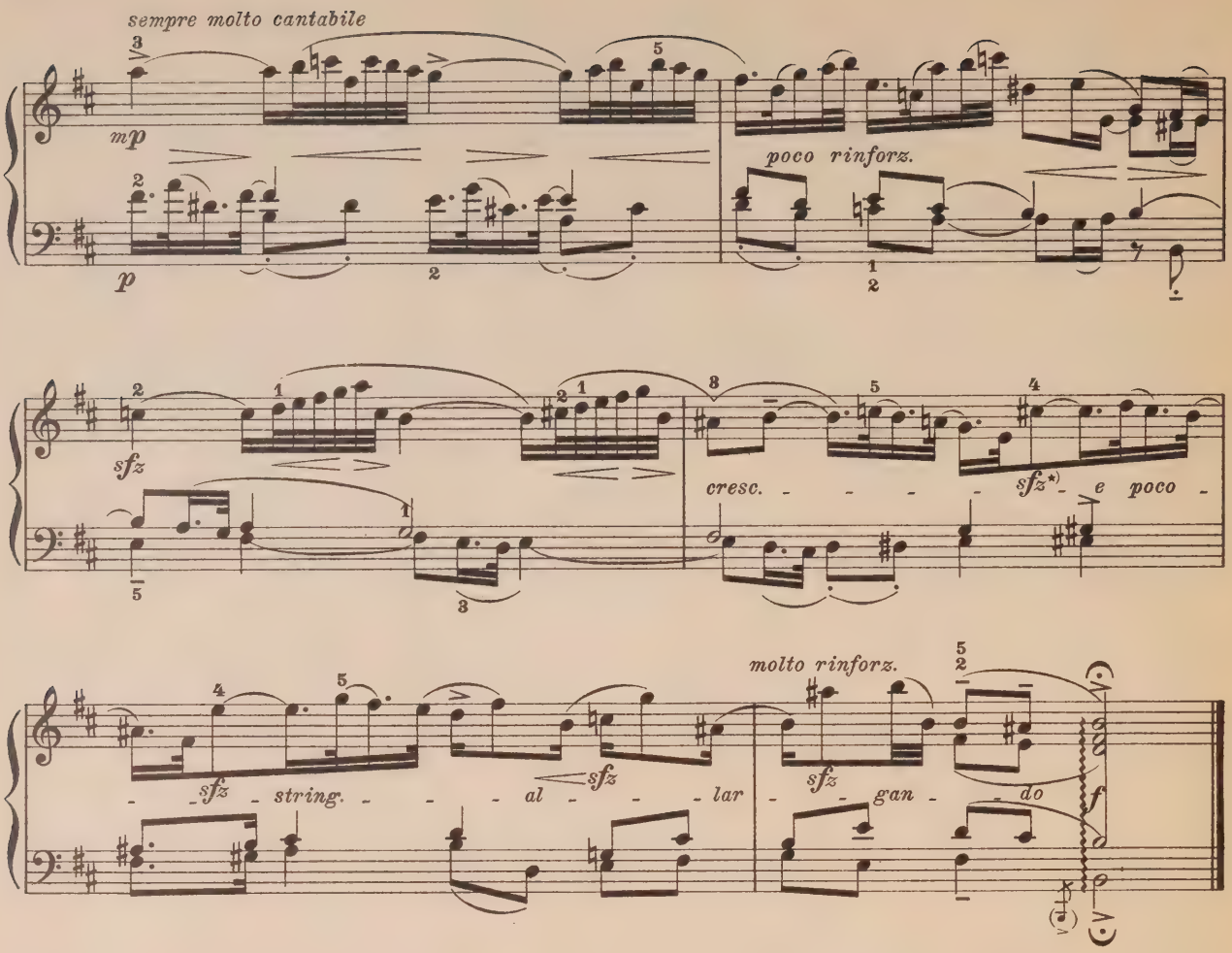



a tempo
dol.
(tr)
mf
poco rit.
p
(tr)
a tempo
(tr)
poco rit.
p
cresc.
sem
molto espr.
poco
(tr)
rit.
pre
f
Red.

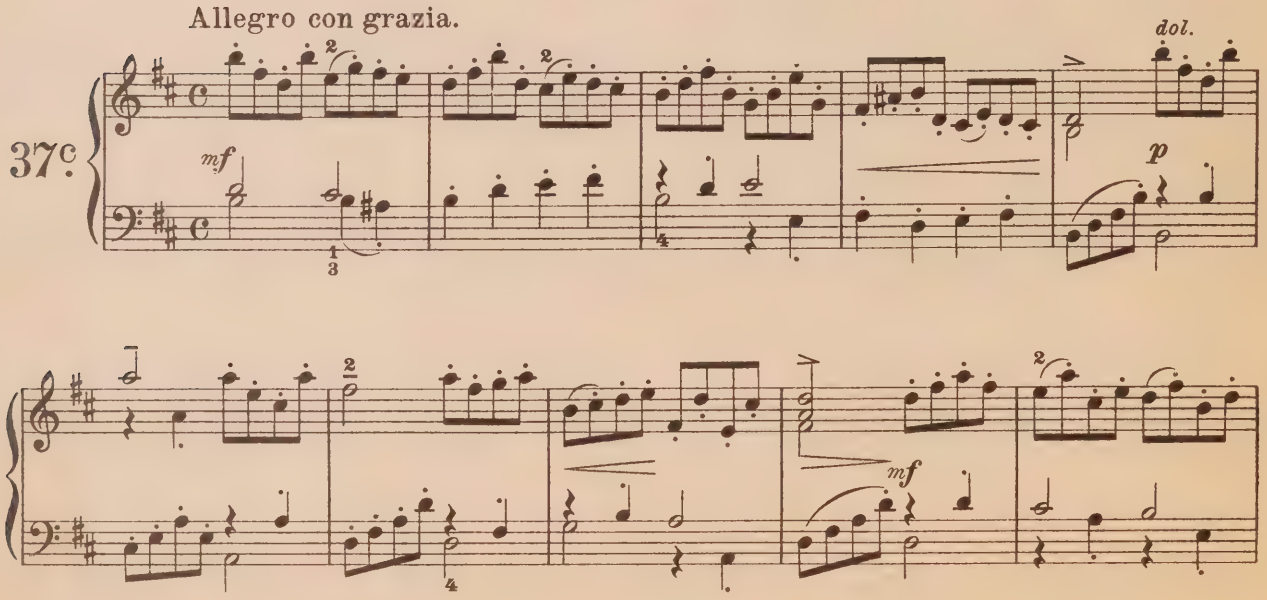
II. Aria.


Largo molto cantabile.
mp
poco rinforz.
p
dol.
rinforz.
dim.

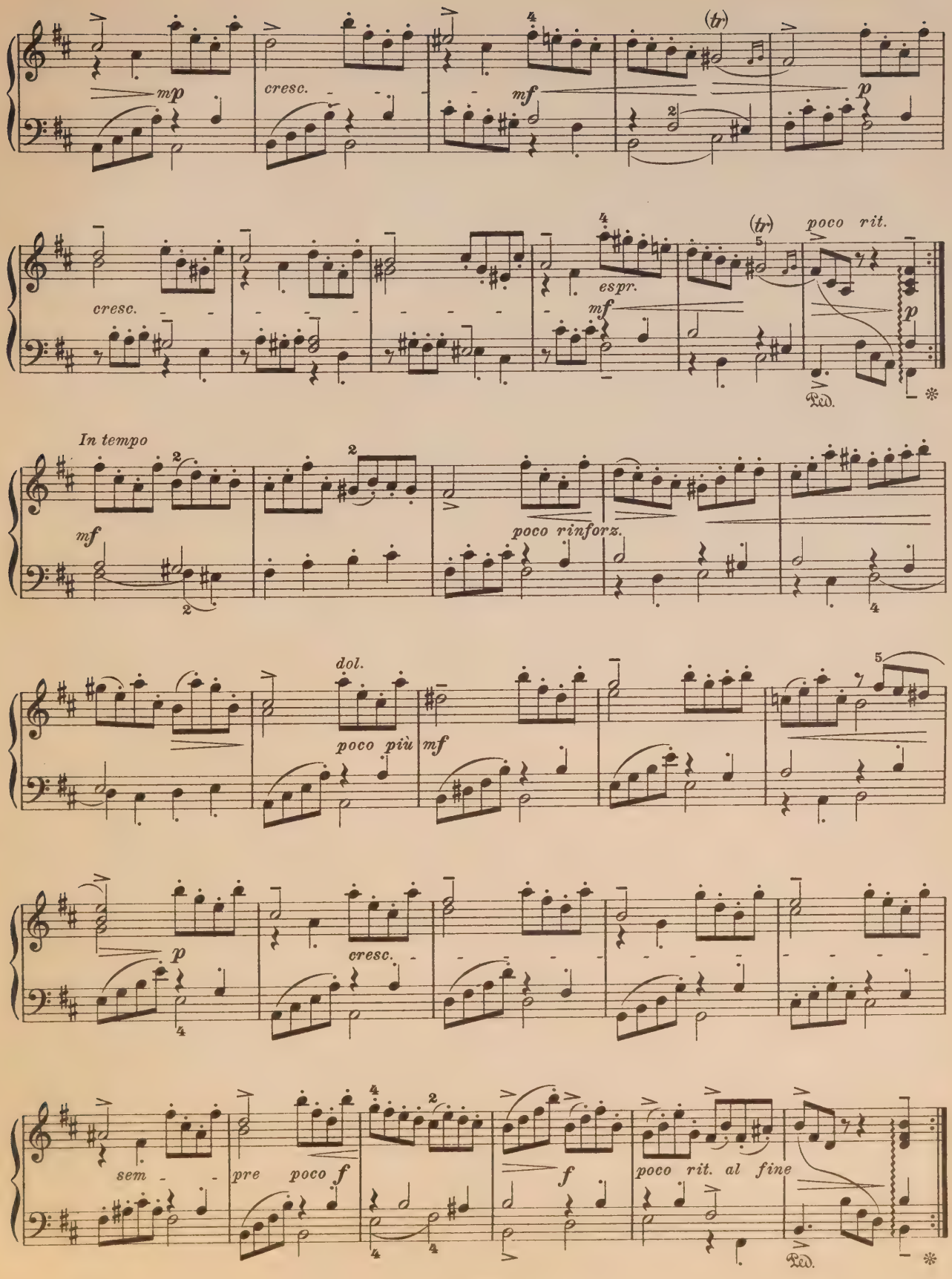
37b



III. Gavotta.



*) nirgends zu scharf


mp
cresc.
mf
(tr)
p
cresc.
espr.
mf
(tr)
poco rit.
p
Ped.
In tempo
mf
poco rinforz.
dol.
poco più
mf
p
cresc.
sem
pre
poco f
f
poco rit. al fine
Ped.